

MISSOURI'S

Framework for
Curriculum Development
in
Fine Arts
K-12



Missouri Department of Elementary and Secondary Education
Robert E. Bartman, Commissioner of Education

Contents

I.A Dance	3
I.B Dance	7
I.C Dance	11
I.D Dance	15
II.A Music	22
II.B Music	27
II.C Music	31
II.D Music	35
III.A Theatre	41
III.B Theatre	45
III.C Theatre	49
III.D. Theatre (Product/Performance Strand)	53
IV.A Visual Arts	60
IV.B Visual Arts	64
IV.C Visual Arts	69
IV.D Visual Arts	75

(History Strand)**Defining Elements**

Exemplary Works, Choreographers, and Performers of Historical Significance

National Influences on Dance Styles

Ethnic Influences on Dance Styles

Social Functions of Dance

**K-12 Content Overview**

Dance as an art form and as a ritual or social activity has been with humanity since our origins. Many cultures which have been almost entirely assimilated still maintain their cultural traditions through dance. Dance can also be a window through which we can view and better understand other people and other ways of seeing the world.

The kinds of dances that existed in the past have helped to shape the dances that exist today. The study of dance history helps students understand how amazingly similar and yet how marvelously different people of the past were compared to women and men of today. Dance history reminds us of mankind's cultural and social diversity. To study the way people dance requires that students learn much about the way people think and live.

Students who study the historical and social context of dance become more fully integrated members of the increasingly multicultural communities. They learn not only dance movements but the surrounding influences and issues of the cultures they are investigating

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know the three types of dance in human history: ritual dance, social dance, and theatrical dance. (FA 5) 2. Know dance in a particular time period in the United States (for example, in colonial America, why and in what settings did people dance? What did the dances look like?). (FA 5) 3. Know names and rhythmic patterns of various folk dances from different cultures. (FA 5) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. name at least one major American choreographer and identify the time period and dance style of that choreographer (1.9) (FA 5) b. recognize local dance artists and identify their dance styles (1.2) (FA 5) a. correctly identify costumes and other decor from various historical periods in America by style and approximate time period (e.g., ballet, ragtime, modern dance) (1.6) (FA 5) a. perform folk dances from various cultures with competence and confidence (2.5) 	<ul style="list-style-type: none"> • View and discuss videotapes or films of dances created by major world choreographers, such as Doris Humphrey, Alvin Ailey, George Balanchine, Katherine Dunham. • Choose a culture and a time period and draw costumes that people in that culture and time might wear. • Attend a live performance by a folk or ethnic dance company and discuss it with classmates afterwards. • Create a dance that uses themes common to earlier cultures such as a “rain dance” or “a protection dance.” • Teach the students a short folk dance whose purpose is to introduce young people to each other, such as: Kutzovlashko (Macedonian tribal dance), Seljancica (student’s dance) and the minuet.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know the important characteristics of primitive dance. (FA 5) 2. Know important figures in the history of dance, including persons who introduced dance into the court systems of Europe and those who broke with ballet tradition and developed modern dance, such as Isadora Duncan, Mary Wigman, Martha Graham, and Charles Weidman. (FA 5) 3. Know how classical and traditional dances in Asian, African, Latin and Native American cultures show the importance of dance in human society. (FA 5) 4. Know the cultural and historical context of at least one dance currently danced in their own community. (FA 5) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. competently perform folk and/or classical dances from various cultures, and describe similarities and differences in steps and movement styles (2.5) a. create a choreographic “family tree” for the development of a type or style of dance from any world culture (for example, ballet, modern dance, Afro-Brazilian dance) (1.8) (FA 3) a. compare and contrast the uses of dance in two different cultures outside the North American continent (1.9) a. learn and share a dance from a resource in their own community, and describe the cultural and/or historical context of the dance (1.4) (FA 1) 	<ul style="list-style-type: none"> • Go to a nearby library or media center to research and report on important figures in the history of dance. • Visit a community center or other location where dance takes place and report on the types of dance being done there. • Make a list of ethnic or cultural groups represented in the local community and the types of dances those groups maintain as part of their traditions. • Write a persuasive speech or essay on the function of dance in a particular world culture of today. • Take a movement phrase and show how it can be changed using the particular style of the idiom. For examples show how a ballet dancer would perform the same set of steps as compared to a jazz dancer. • Create a dance that relates to a concern or something important to the student and their peers (e.g., AIDS, gang violence, peer pressure).

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know basic dance steps, position, and patterns for dances from two different styles or traditions (e.g., ballet, square, Ghanaian, Middle Eastern, modern). (FA 5) 2. Know the role of dance in at least two different non-European cultures or time periods. (FA 5) 3. Know modern-day dance trends in at least one cultural context. (FA 5) 4. Know similarities and differences between two contemporary theatrical forms of dance. (FA 5) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. perform or discuss with clarity and visual assistance the traditions and techniques of a classical dance form (e.g., Balinese dance, or ballet) (2.1) b. identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions (2.5) (FA 2) c. identify from resources in one's own community (such as people, books, videos) a folk dance from a different culture or a social dance of a different time period and the cultural/historical context of that dance, effectively sharing the dance and its context with one's peers (2.3) a. create a time line illustrating important dance events in the twentieth century, placing them in their social/historical/cultural/ political contexts (1.8) (FA 4) a. using a computer word-processing program, create twenty-five questions about dance and dancers in world history (2.7) a. compare and contrast the role and significance of dance in two different world cultures, such as: Western European and Native American (2.4) 	<ul style="list-style-type: none"> • Attend or view on film or videotape a presentation of any non-European form of dance, such as Middle Eastern and Japanese, then participate in a discussion with classmates comparing expectations beforehand with reactions afterward. • Make a chart showing different world cultures and the types and functions of dance in each one. • Visit a local dance studio and interview the founder or owner to discover major traditions and influences represented in that studio's training, such as important teachers and favorite dance styles. • Demonstrate a new dance or current dance step and project how it might look or will be used in the next fifty, hundred, and five hundred years. • Make a chart showing where a dance began, how it changed, and where it is now. • Create two new dances that use elements and characteristics of historic dances. Such as creating a modern day "court dance" or "Swan Lake."

(Criticism/Analysis Strand)**Defining Elements**

Observing and Listening
Comparing and Contrasting
Understanding the Language of Dance
Conventions and Etiquette of the Theatre

K-12 Content Overview

Dance by its nature is a problem-solving activity. Current educational research shows that many students learn best by physical activity linked to other curriculum concepts. Pursuing the study of dance can stimulate the physical-kinetic intelligence that drives many students to greater achievement, and solving movement problems transfers to other kinds of problemsolving in school and in life.

Students who learn to observe dance and extract the content from movement also learn that there are many possible “right” answers to a problem. They learn not to stop with the simplest, most superficial response but to look for more interesting connections and possibilities.

I.B Dance - Criticism/Analysis

∞

What All Students Should Know*By the end of grade 4, all students should*

1. Know the following terms: audience, criticism, technique, and the elements of dance. (FA 2)
2. Know the basic elements of other art forms that support or collaborate with dance. (FA 2, 4)

What All Students Should Be Able To Do*By the end of grade 4, all students should be able to*

- a. observe two dances and discuss how they are similar and different in terms of one of the elements of dance, e. g., accurately describe the use of space in the dances, including body shapes, levels, and pathways (1.2)
- b. demonstrate appropriate audience behavior in watching dance performances and discuss their opinions about dances with their peers in a supportive and constructive way (2.3) (FA 4)
- a. describe the music, dance, sets, costumes and theatrical effects in at least one dance production and discuss the interdependence of the related art forms (2.1)

Sample Learning Activities

- Attend a performance of a classical ballet and discuss it afterwards in terms of the elements of dance and students' reactions to the performance.
- View videotapes or films of widely varying dance styles (such as jazz dance and Native American dance) and discuss them in terms of the elements of dance.
- Listen to examples of music and discuss what types of dance they might accompany and why.
- Teach the students mini-sample classes that use and contrast different dance styles, such as, ballet, Afro-Caribbean, modern.
- Compare and contrast the dance, music, sets, and lightning of two well-known dance works, such as "Jewels" by George Balanchine and "Revelations" by Alvin Ailey.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know pantomime, abstraction, aesthetic criteria, and musicality. (FA 2) 2. Know the basic elements of dance (use of the body moving in space and time with energy or force) and basic formal structures used in choreography. (FA 2) 3. Know concepts used in dance and other fine arts, and disciplines outside the arts can be woven together in a work of choreography. (FA 2, 4) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. create a movement problem and demonstrate multiple solutions; choose the most interesting solutions and discuss the reasons for their choices (3.6) (FA 3) b. identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast) (3.2) a. know the choreographic structures of forms of AB, ABA, canon, call and response, and narrative in a wide variety of performance examples seen live or on film/video (1.8) b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) (2.4) a. analyze a contemporary theatrical dance work in terms of the choreographer's use of the fine arts, history, literature, science, and other disciplines in its creation (3.5) (FA 4) 	<ul style="list-style-type: none"> • View a performance by a mime artist or company and discuss differences between dance and pantomime, using appropriate dance terminology. • Listen to musical compositions having the structures or forms of AB, ABA, canon, rondo, call and response and compare them to dances with similar structures. • View a videotape or filmed dance by a major contemporary dance company and then read a review of that dance by various writers. Discuss and relate the reviewer's opinions to those of members of the class. • Show how a locomotor skill can be changed and enhanced using other dance elements such as, direction, level, and force (energy). • View a dance and have the students design new costumes, sets, lightning, or music. Discuss how the changes affected the meaning of the dance.

What All Students Should Know

By the end of grade 12, all students should

1. Know at least three choreographers from world dance history who have used at least one choreographic form listed in these standards, and be familiar with at least one dance by each choreographer. (FA 2, 4)
2. Know how dance and dancers are portrayed in contemporary media. (FA 2, 4)
3. Know advanced dance composition terms such as motif, theme and variations, palindrome, chance, structured improvisation, form and function, and stream of consciousness. (FA 2)
4. Know commonalities and differences between dance and other disciplines with regard to fundamental concepts such as materials, elements, and ways of communicating meaning. (FA 2, 4)

What All Students Should Be Able To Do

By the end of grade 12, all students should be able to

- a. analyze the style of a choreographer or cultural form, then create a dance in that style (2.5)
- a. analyze historical and cultural images of the body in dance and compare these to images of the body in contemporary media (2.4) (FA 5)
- a. create a dance and revise it over time, articulating the reasons for the artistic decisions and what was lost and gained by those decisions (4.1) (FA 3)
- a. establish a set of aesthetic criteria and apply it in evaluating their own work and that of others (4.1) (FA 3)
- b. discuss how skills developed in dance are applicable to a variety of careers outside of the dance world (4.8)

Sample Learning Activities

- Collect photographs and articles about the human body from dance, fashion, and other publications. Summarize the ways in which attitudes about the body are conveyed in these examples.
- Write a review of a dance performance as if for a major publication, following accepted conventions for structure, tone, and length.
- Create a list of skills a dancer might ideally possess, and cross-reference against a list of contemporary occupations and the skills they require. Draw conclusions.
- Explain and list what are the major considerations a choreographer makes when creating a dance.
- Write an essay that compares content/craft of the choreographers work. Discuss the methodology the choreographer used and why or why not they were successful.
- Create two dances. The first is where the function (content) will follow form (craft). The second is where form will follow function.

(Aesthetics Strand)**Defining Elements****Philosophies of Dance****Meaning and Communication in Dance****Making Choices Based on Aesthetic Preferences****K-12 Content Overview**

All human societies communicate through dance to some degree, and learning this “language” of movement is an important part of everyone’s basic education. It involves learning to see through the eyes of the dancer and choreographer, to answer the question “why” as it relates to dance-making and dance performance.

Students also need to learn the many ways in which movement can hold meaning, how dance differs from other movement activities, and how dance has communicated and preserved cultural values and traditions over the millennia. We all make aesthetic decisions every day, choosing the clothing we wear, the ways we decorate our living spaces, how we present ourselves to society, and even how we decide to lead our lives. Constructing and answering aesthetic questions prepare students for the challenges they will face as well as the opportunities they will have in the complex life of the future.

What All Students Should Know*By the end of grade 4, all students should*

1. Know that dance is different from other forms of human movement (such as sports and everyday gestures). (FA 3)
2. Recognize aesthetic or intuitive choices made by themselves, their peers and professional choreographers in creating dance works.
(FA 3)

What All Students Should Be Able To Do*By the end of grade 4, all students should be able to*

- a. present original dances to peers and discuss their meanings with competence and confidence (2.1)
- a. take an active role in a class discussion about interpretations of and reactions to a dance (1.5) (FA 3)
- Write or choose a poem that expresses an idea or

Sample Learning Activities

emotion, then create a short dance that expresses the same idea. Perform the dance for the class, and have the class respond with their own reactions.

- View a short abstract dance on film or videotape, then write a brief story that might explain the choreographer's original idea or motive for making the dance.
- Ask the students to make a dance based on a particular design idea, such as straight lines compared to curved lines or percussive energy compared to sustained energy.
- Take a task or movement used every day and apply elements of dance to transform it into a dance. For example create a "basketball dance" or a "brushing your teeth dance." Discuss why the students made the choices they did.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know the definition of aesthetics and the basic aesthetic criteria that humans use to establish their preferences for the arts. (FA 3) 2. Know the differences between pedestrian and dance movement. (FA 3) 3. Know different accompaniment (such as sound, music, spoken text) can affect the meaning of a dance. (FA 3) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. establish one's own aesthetic criteria centered on preferences for choices one makes when creating dance (4.1) a. effectively demonstrate the difference between pantomiming and abstracting a gesture (3.5) (FA 4) a. demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance (2.4) b. create a dance that successfully communicates a topic of personal significance (2.5) (FA 1) 	<ul style="list-style-type: none"> • Make a list of personal preferences for the types of dance one enjoys, with short statements of reactions or impressions for each. • Choose a dance viewed live, on videotape, or on film. Propose an alternative costume design for the dance, and suggest ways in which the new design might change the meaning or effect of that dance. • Identify several concrete differences between mime and dance. • Have the students make a dance about something they feel is beautiful, truthful, or right. • Make a dance to a particular piece of music. Then change the music and note and comment on the effect the change had on the dance. For example a classical composition is substituted with a popular rap song.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know how personal experience influences the interpretation of a dance. (FA 3) 2. Know several ways in which an artist's personal preconceptions and social or economical pressures can affect the creation of a dance. (FA 3) 3. Know that a dance creates and conveys meaning by considering the dance from a variety of perspectives. (FA 3, 4) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. reflect upon their own progress and personal growth during their study of dance (3.3) b. compare and contrast how meaning is communicated in an example of one's own choreographic work and a work by another student (2.3) a. create a dance that effectively communicates a contemporary social theme (2.5) (FA 1) b. accurately describe how a choreographer manipulates and develops the basic movement content in a dance (3.1) a. formulate and answer critical questions such as What is it that makes a particular dance, that dance? How much can one change a dance before it becomes a different dance? (3.1) b. formulate and answer questions about how movement choices communicates abstract ideas in dance (2.4) 	<ul style="list-style-type: none"> • Write an essay examining the ways in which meaning is communicated in the works of a professional choreographer. • View a dance by a classmate and then create another dance that answers, extends, or comments on the original in some way. • Create a time line of one's own progress in learning about dance, from earliest memories to the present time, and add it to the student portfolio. • Show a number of different dances to the students, then ask the students to describe each dance with both a single written sentence and a short (30 to 60 seconds) movement phrase. • Create a movement sequence (1 to 2 minutes). Allow another student to create a variation based on the first student's original material. • Create a dance based on a single idea. Decide how with movement the dancer will communicate the essence of that idea.

(Product/Performance Strand)**Defining Elements**

Contemporary Dance Techniques
Anatomy and Physiology
Proper Development and Care of the Body
Dance Production and Performance
Theatre and Multimedia Technology

K-12 Content Overview

Dance is first and foremost movement. However, what makes it different from movement is that dance is movement done with awareness. Developing this basic awareness (first stage of learning to dance) is mastering the dancer's instrument: the body. Dance students learn physical skills as well as the language describing those skills. Students must also understand the elements of dance as the dancer's "toolbox." They learn how to move safely and with awareness of the complex marvels of the human body. Finally, they must gain experiences in performing dance, which involves yet another set of skills and vocabulary. The sequence and timing of the introduction of each of these skills are of critical importance to developing young bodies and young minds.

A physical understanding of movement skills and elements also greatly enhances our appreciation of dance as an art form, as well as our enjoyment of athletic events. All students benefit from learning how to control their bodies and their personal space, especially when relating to a group or shared community space. This results in increased self-confidence and improved behavior in group settings.

All dancers must have at least a basic understanding of choreography in order to intelligently and effectively carry out a choreographer's wishes as well as to create their own dance works. Knowing how to construct dances also provides students with a greater awareness of patterns, forms and structures in all disciplines. Dance-making develops problem-solving, cooperation, and communication skills as well.

By its nature, dance is an interdisciplinary activity. Most dance uses music, costumes, scenery, and lighting, whether its purpose is ritual, social, or theatrical. Moreover, in searching for subjects about which to dance, students encounter engrossing ideas in other academic areas as well. Cycles and patterns in the life sciences, poetry and imagery in language, rhythms and relationships in mathematics, and geography and genealogy in social studies can all serve as a rich feeding ground for the young choreographer's imagination.

Aside from the obvious careers of performer, choreographer, or teacher, related careers in the dance field include production, arts management, marketing and public relations, fund raising, physical therapy, nutrition and diet counseling, set and costume design, writing (history and criticism), dance notation, and dance video and archiving.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know the terms and tools that make up the basic language of choreographers, such as choreography, improvisation, mirroring, leading and following, and basic stage directions. (FA 1) 2. Know the basic terminology of technique classes: personal space, energy, balance action, elevation, levels, locomotor, and nonlocomotor movement. (FA 1) 3. Know healthy practices (such as nutrition and good safety habits) enhance their ability to dance. (FA 1) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. attentively observe and accurately describe the action (such as skip, gallop) and movement elements (such as level, directions) in a brief movement study (2.1) b. demonstrate kinesthetic awareness, concentration, and focus in performing movement skills (1.6) (FA 2) a. accurately demonstrate nonlocomotor/axial movements such as bend, twist, stretch, swing (1.6) b. create shapes at low, middle, and high levels (2.5) c. demonstrate the ability to define and maintain personal space (1.6) a. demonstrate correct hygiene and care and wear of dance clothing (1.10) (FA 1) 	<ul style="list-style-type: none"> • Work with a partner to demonstrate symmetrical and asymmetrical mirrored shapes. • Travel across the room in a group without touching any other member of the group. • Demonstrate understanding of spatial pathways by observing and correctly retracing a pathway in the room created by another class member. • Make a list of various types of dance wear (shoes, leotards, tights, skirts, etc.) and write simple instructions for proper care and wear for each. • Create a simple dance that relates to a particular idea or theme, such as plants, seasons, animals. • Make a list of foods that provide lots of energy for the body. Conversely, make a list of foods that do not provide lots of energy for the body. • Imitate or copy shapes created by the teacher and/or students. • Demonstrate proper warm-up stretches and have the students model back the stretches using proper alignment and form.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know the movement terminology such as alignment, balance, initiation, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, projection, and focus. (FA 1) 2. Know strategies to prevent dance injuries. (FA 1) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. identify and clearly demonstrate a range of expressive movement qualities (2.1) (FA 5) b. demonstrate accurately memorization and reproduction of movement sequences (1.5) a. demonstrate correct warm-up technique in class and independently (2.2) (FA 2) b. demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills (2.5) 	<ul style="list-style-type: none"> • Act as the videographer to record a dance created and performed by a classmate. • Invent an imaginary dance company and create a budget to list its expenses for a year by category or type. • Learn a 2- to 3-minute solo from a major dance work and perform it for the class. • List and explain a step-by-step instructions in the proper care of an injury. • List common dance injuries and their causes and prevention.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know the choreographic definition of terms such as contrast, transition, reordering, dynamics, positive and negative space, complementary designs. (FA 1) 2. Know the basic terminology of at least one type of dance chosen from world cultures, such as ballet, jazz, modern, or flamenco dance. (FA 1) 3. Know alternative fitness and warm-up methods, such as yoga, t'ai-chi, aerobics, weight training, and others. (FA 1) 4. Know the basic outline of a dance technique class, including technical elements, sequence, and terminology as well as the structure elements of warm-up, floor work, centre work, and phrases/combinations. (FA 1) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. choreograph a dance for two or more dancers with coherence and aesthetic unity, demonstrating an understanding of choreographic principles, processes and structures (2.5) a. accurately identify and demonstrate basic dance steps, position, and patterns for dances from at least one tradition (such as ballet, folk, Ghanaian, Middle Eastern, or Modern dance) (1.9) (FA 5) b. perform technical skills with artistic expression, demonstrating basic levels of clarity, musicality, rhythmic acuity, projection, and stylistic nuance (2.1) c. use improvisation to generate movement for choreography (2.5) a. discuss ways in which dance training can benefit all human beings, regardless of their interest in pursuing a career in dance (4.7) a. refine technique through self-evaluation and correction (3.1) (FA 1) 	<ul style="list-style-type: none"> • Teach one complete dance technique class to other students, paying attention to level of difficulty, structure, and clarity of instructions. • Accurately transfer a spatial pattern from a visual stimulus such as a painting or sculpture to the kinesthetic by creating a short movement study based upon the art work. • Participate in an on-line discussion or newsgroup thread about dance on the Internet or using a major on-line service such as CompuServe or America On-line. • Prepare a short solo (learned or invented) and a resume for use in a dance or musical theatre audition. • Draft a lighting plot for one's own dance, using accepted theatrical notation and conventions. • Teach a warm-up demonstrating proper technique, sequencing, and clarity. • Create a "human map" that show how and why dance exercises the body and mind. • Design an evaluation form that includes essential aspects of dance technique. Use this form to do a self-evaluation. • Bring in a guest speaker who is a recovering substance abuser and let him/her share his/her story and the consequences of their abuse.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>5. Know the effects of health choices such as diet, exercise and drug use on the body. (FA 1)</p> <p>6. Know appropriate uses of the technology available to assist the choreographer in the modern world, including video, computers, audio, lighting, lasers, and others. (FA 1)</p> <p>7. Know how to properly care and heal, minor to major, dance injuries. (FA1)</p> <p>8. Know related career field options. (FA 1)</p>	<p>a. be able to write an essay or deliver a lecture on the effects of steroid use on the human body in both the short and long periods of time (3.2) (FA 3)</p> <p>a. demonstrate a basic familiarity with the theater environment, including backstage behavior, basic lighting and sound functions, and the names of the parts of the theater (1.9)</p> <p>b. use appropriate computer software to create sample dance organization budgets (2.7)</p> <p>a. assess the severity of an injury and take proper steps to minimize further injury (3.4)</p> <p>a. demonstrate basic skills pertinent to the lighting, costumes, sets, and administration of dance (2.1) (FA 2)</p>	<ul style="list-style-type: none"> • Visit an up-to-date theater facility and watch how a technical rehearsal is conducted. • Have a local multimedia artist share examples of his/her work and then attend one of their performances. • Create a sample budget for an imaginary tour. This tour last two weeks and all expenses and income need to be accounted for. • Design costumes for an established or recently created dance work. • Attend a lecture by a physical therapist explaining the proper care and rehabilitation of sports injuries. • Create a five-minute dance that is based on a current event and includes costumes and lighting design.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities

(History Strand)**Defining Elements**

Exemplary works, Composers, and Performers of Historical Significance

National and Ethnic Influences on Musical Styles

Social Functions of Music

K-12 Content Overview

The history of music can be divided into specific areas, reflected by specific exemplary composers and performers and examples of works they produced that represent major styles of music. These composers, performers, and works were influenced by, and in turn, had influence upon the socioeconomic, national, ethnic, religious, and philosophical perspective of the culture in which they lived. Students should develop an appreciation for these musicians, their products, and their relationships to the culture, sequentially throughout the different grade levels.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know some musical works and artists that are representative of classical and popular styles, world cultures, various time periods (for example, the “Messiah”, 18th century; Stephen Foster, “Oh Susanna”, 19th century; Ravi Shankar, Indian sitar player, 20th century). (FA 5) 2. Know a variety of songs from the United States and other nations. (FA 5) 3. Know that music serves a variety of functions. (FA 5) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. group a selection of aural examples of music into broad categories such as classical or popular, Western or non-Western, and contemporary or historical (1.9; 2.4) (FA 5) a. recognize a selected sampling of patriotic and folk songs that are representative of Missouri, the United States, and other countries such as, the “Missouri Waltz”, “America the Beautiful”, “Oh Canada”, and “La Cucaracha” (1.5) (FA 5) a. describe how music can function for different purposes such as sacred or secular, work songs, folk songs, art music, or popular music (2.4; 3.5) (FA5) 	<ul style="list-style-type: none"> • Learn and perform several different folk dances, accompanied by a variety of songs from the United States and other countries. • Read about famous composers and give an oral report to the class about their careers and life in their country and time period. • Visit a local record store to investigate how music recordings are categorized and who some of the composers or performers are in several different categories. • Plan a birthday party for one of our country’s presidents, and select several songs that would be appropriate to sing at the party.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know a sampling of musical works and artists representative of the various styles in Western music, both contemporary and historical, and a basic sampling of musical styles from non-Western cultures (for example: Renaissance, Palestrina, "Missa Papae Marcelli"; Baroque, J.S. Bach, "Little Fugue in G Minor"; Contemporary, Aaron Copland, "Fanfare for the Common Man"; American Musical Theatre, Leonard Bernstein, "West Side Story"; Caribbean, Steel Drum music; or Javanese, Gamelan). (FA 5) 2. Know the national influences in a representative body of musical works from the United States and other nations such as George Gershwin's "Porgy and Bess", Charles Ives's "Variation on America" or "New England Triptych", Jean Sibelius's "Finlandia", or Hector Villa-Lobos's "Bachianas". (FA 5) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. identify the titles and composers of selected aural examples and classify them according to appropriate style and/or historical period (1.6; 2.4; 4.1) (FA 3) a. distinguish the national influences on a selected group of musical works, composers, or performers (1.9; 2.4; 3.3) (FA 5) 	<ul style="list-style-type: none"> • Watch a film, then discuss the music used to accompany the action/animation. Learn who the composers were and decide why the music fits the actions in the film. • Listen to several representative works and discuss how composers were influenced by the popular music of their day. • Read about several different rock performers and find recorded examples that show how their different ethnic backgrounds influenced their styles. • Select several pieces of music that would be appropriate for different social activities.

What All Students Should Know

3. Know a broad variety of musical works, composers, and performers that have been influenced by ethnic cultures in Missouri, the United States and around the world (such as, Scott Joplin, ragtime; Bela Bartok, Hungarian folk styles; Igor Stravinsky, Russian peasant music; and Count Basie, Kansas City jazz). (FA 5)
4. Know how music serves a variety of functions in society. (FA 5)

What All Students Should Be Able To Do

- a. describe how a selected group of composers, performers, and/or musical works have been affected by different ethnic influences (1.6; 4.1) (FA 5)
- a. Select music that is appropriate for several different functions in the community such as weddings, funerals, parades, or different school functions (1.5; 3.8) (FA 5)

Sample Learning Activities

II.A Music - History

By the end of grade 12, all students should

1. Know the elements of and the techniques used to create and perform musical works that represent contemporary and historical Western and non-Western styles, and know exemplary composers and performers of these styles. (FA 5)
2. Know how national influences are affected in various forms of music, modes of performance, and individual composers and performers, both contemporary and historical. (FA 5)
3. Know the similar and contrasting elements and techniques used to express ethnic influences in musical works by composers and performers in the United States and in other world cultures. (FA 5)
4. Know how the various functions of music have developed throughout history and in different social climates. (FA 5)

By the end of grade 12, all students should be able to

- a. compare selected musical works, composers, or performers by indicating musical elements and techniques used in the works or by the composers or performers that categorize them by style or historical context (1.6; 3.1) (FA 2)
- a. describe how national influences, throughout history, affect various musical works, composers, and performers (2.4; 4.1) (FA 5)
- a. compare musical works, composers, or performers of different ethnic influences by distinguishing the similar and different musical elements and techniques utilized (1.5; 2.4) (FA 3)
- a. trace the historical development of several musical works conceived to perform a specific function (1.2; 2.1) (FA 5)

- Listen to the first movements of several symphony's while reading the musical scores. Discuss how the instrumentation and styles differ.
- Prepare a performance of two pieces for band written by composers from different countries, and write the program notes for the works describing how national influences affected their musical style.
- Attend a concert with your class and then write a report on the background of one of the composers represented at the concert.
- Contact several international students via the Internet and exchange current likes and dislikes of styles of music. Report to the class on their choice.
- Create a series of posters that reflect a time line of American popular music styles from 1776 to the present.

(Criticism/Analysis Strand)**Defining Elements****Properties of Sound****Characteristics of Melody****Characteristics of Harmony****Characteristics of Rhythm****Various Textures and Forms****Traditional Audience Behaviors in Selected Settings****K-12 Content Overview**

Active, informed music listening allows one to understand the processes used in music performance and music composition and the rules of music theory. Consequently, students are equipped to make informed critical judgments of quality. When listening/ critiquing skills are acquired by students, they can identify (a) characteristics which can be appreciated in their present state and (b) characteristics which need to be altered or replaced. By developing a proper vocabulary of music and learning to apply it appropriately to aural and visual examples, students learn an advanced level of information processing. By understanding what they are seeing and/or hearing from others they can respond thoughtfully to those ideas and understand how other composers and performers have solved problems encountered in music.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know that music consists of several elements (e.g., timbre, harmony, melody, rhythm, form, instrumentation). (FA 2) 2. Know that melody can be described with reference to its placement (high/low) and its movement (direction, conjunctness), that tempo can be perceived as consistent or changing, fast or slow, and that instruments and voices can be combined to create different textures and timbres and harmonic combinations. (FA 2) 3. Know that music elements have different levels of importance and complexity in various types of music, that similarly, listener responses as audience members may vary in different settings. (FA 2) 4. Know that the size of traditional acoustic instruments, often determines the pitch range. (FA 2) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. demonstrate that these components are essential in describing and understanding music (1.9) (FA 3) b. demonstrate that body movement can be used to reflect and enhance the effect of selected musical components (2.5) a. identify salient characteristics of melody when presented aurally and visually (e.g., high/low, melodic direction) (1.6) a. describe the elements of audience etiquette for various settings (4.3) a. select from like instrument families (e.g., violin, viola, cello, and double bass or soprano, alto, tenor, and baritone saxophone) the instruments which would have high, medium, or low ranges (1.2) 	<ul style="list-style-type: none"> • Whenever the music changes meter, students will alter their movement patterns from double to triple step patterns. • Whenever the dynamic level changes, students will alter their body position to occupy different amounts of space (e.g., soft = small space, loud = large space). • Students will label presented melodies as ascending or descending. • Students will describe presented pieces as steady tempo, accelerating tempo, or retarding tempo. • Students will listen to a jazz improvisation piece and describe when the appropriate time would be to respond (after each solo section).

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know that traditional acoustic instruments depend on their shape, material, overtone series, and mode of creating vibration to produce unique timbres. (FA 2) 2. Know that while many combinations of musical elements are possible specific groupings have evolved. (FA 2) 3. Know that melodies can be described using objective terms (e.g., internal size and type, range) and more subjective concepts (e.g., intonation). (FA 2) 4. Know that implied rules exist for audience behaviors and differ according to the setting (a piano recital vs. a jazz concert). (FA 2) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. identify relationships between materials used to construct and play instruments (e.g., wood, metal, plastic) and the sound created (2.3) a. recognize the sounds of ensembles and instrument combinations (1.9) b. identify textures both aurally and visually (1.9) a. expand the repertoire of melodic concepts identified aurally and visually (e.g., intonation judgments, identifying specific melodic intervals) a. practice audience etiquette in selected settings (4.3) (FA 5) 	<ul style="list-style-type: none"> • As the teacher plays various pieces, students recognize / label them as orchestra, choir, band, string quartet, etc. • Students will be given music scores and asked to label them by observing the instrumental / vocal parts as SATB, woodwind quintet, etc. • Students will hear various textures of pieces presented aurally and label them as solo (monophony), multiple independent parts (polyphony) or multiple parts moving together (homophony). • Students will listen to melodies while watching printed scores and identify where they differ. • Students will listen to pitches and intervals played twice and identify whether the second playing is the same (in tune), higher (sharp), or lower (flat) than the first playing. • Attend a school orchestra concert and differentiate between multimovement pieces by one composer versus single movement pieces by several composers and respond (applaud) at the appropriate time.

II. B Music - Criticism/Analysis

By the end of grade 12, all students should

1. Know that as common practices are established in music, composers and performers move beyond them to continually surprise and challenge the listener. Examples would include changing and irregular meters, modulation, irregular modulation and atonality. These elements as well as harmonic dissonance and unusual timbre create the tension and release patterns which give music its vitality. (FA 2)
2. Know that new instruments (e.g., synthesizers) allow users to develop new waveforms and envelopes to create unusual timbres. (FA 2)
3. Know that different cultural events have different functions and consequently different audience expectations allowing audience members to know how and why to react. (FA 2)

By the end of grade 12, all students should be able to

- a. discuss the elements contributing to expression in examples of music presented in aural and written form (2.4)
- b. further expand knowledge of forms in order to identify more complex forms (1.6) (FA 4)
- a. identify scientific characteristics (acoustic properties) of sound (1.10)
- a. contrast/compare the reasons for different audience behavior in various settings (4.1) (FA 5)

- While listening to pieces of music, identify a spot which creates tension. Using proper vocabulary, describe the harmonic, melodic, rhythmic, and/or timbral elements creating the tension and how the tension is resolved.
- Listen to a theme and variations. Identify the original theme and the types of alterations (melodic, rhythmic, harmonic) used to create the variation.
- Students will use a synthesizer to playback/create different waveforms (sine wave= fundamental only), and aurally discriminate between simple waveforms (e.g., sine wave, flute) vs. complex waveforms (e.g., sawtooth wave, oboe).
- Describe various settings where music is used (weddings, funerals, sports events, concerts), the type of reaction to the music in each setting, and why selected reactions would be appropriate/ inappropriate.

(Aesthetics Strand)**Defining Elements**

Using Expressive Elements in Personal Compositions and Performances

Aurally and Visually Recognize Expressive Elements in Music of Others

Incorporating Knowledge of Expressive Elements of Music when Selecting Listening Materials

K-12 Content Overview

A heightened aesthetic awareness can be achieved by allowing students to create their own products and also by interacting with quality art products of others. Through practice with expressive elements, students have a chance to create and refine their own performances, improvisations and compositions. This process develops a heightened sense of awareness of quality which subsequently allows students to analyze and evaluate aesthetic qualities of objects in their environment.

What All Students Should Know

By the end of grade 4, all students should

1. Know that an aesthetic response to a piece of music consists of an immediate emotional reaction and an intellectual one based on the student's knowledge of expressive musical elements such as harmony, traditional instrumentation, and intonation. (FA 3)
2. Know that the elements of music can also be altered when performing to create a heightened aesthetic effect. (FA 3)

What All Students Should Be Able To Do

By the end of grade 4, all students should be able to

- a. identify musical elements used for expression in music (1.5; 2.4) (FA 2, 3)
- a. manipulate expressive qualities of music in various performances and compositional settings (2.5)

Sample Learning Activities

- Students will select a piece which they feel is expressive and will play a recording of it for fellow students. Students will divide into groups and select 3 aspects of the music which they think determine the piece's expressive quality.
- Students will play or sing a piece, suggest elements that could be altered to make it more expressive (dynamics, tempo variations, etc.) and incorporate these aspects into their playing or singing when they repeat the piece.

What All Students Should Know

By the end of grade 8, all students should

1. Know that quality in music may be determined by analyzing pieces for well crafted and creative uses of expressive elements such as harmony, melody, rhythm, form, and performance practice. (FA 3)
2. Know that expressive elements can be applied in appropriate places to students' performances, compositions, and improvisations. (FA 3)

What All Students Should Be Able To Do

By the end of grade 8, all students should be able to

- a. continue to develop knowledge of elements used by composers to create expressiveness in music (1.5; 2.4) (FA 2)
- b. apply evaluative criteria to select pieces to explain personal reactions to that music. (4.1; 4.4) (FA 3)
- a. identify and apply expressive elements where appropriate to students' musical products (3.2; 3.3)

Sample Learning Activities

- Students will rate an aurally presented piece on a scale of 1 (poor) to 10 (highest). They will then select one aspect of the piece which they feel is of particularly high or low quality and analyze it in depth for expressive elements using both the recording and a musical score. For example, if they feel that melody is an interesting quality of the music, they would analyze it for characteristics such as repetition, range, articulation, and dynamic inflection.
- Students will divide into groups and each group will be given the same piece of music and a musical element to study in that music. For example, one group will study dynamics, one group will study instrumentation changes, and so forth. Students will report back to the class regarding how often change occurs, if the changes are used in any type of systematic/patterned manner, and how the changes affect the character of the piece.

II.C Music - Aesthetics

By the end of grade 12, all students should

1. Know how to compare pieces from their own environment and use technology and analysis techniques to justify why selected pieces are worthy of attention. These analyses should include the expressive qualities of the pieces. (FA 3)
2. Know how to critique their own playing and composing for presence or lack of aesthetic components and alter the performance in subsequent presentations to enhance the quality of the pieces. (FA 3)

By the end of grade 12, all students should be able to

- a. select music from a variety of styles found in daily life and use music vocabulary to document reasons for listening choices (1.10)
- a. select and defend expressive ways of producing music in personal performances and compositions (2.4)

- Students will record one of their own performances and will be given rating sheets to critique their own playing. This sheet will be similar to those used by judges at high school music festivals outlining music qualities such as dynamic inflection, rhythmic accuracy, intonation, and so forth. Students will be given the project of reviewing themselves, rating themselves, justifying why they gave a certain score, and submitting a second recording which they feel is superior to the first.
- Students will be given a project where they are asked to critique at least one piece on every recording (CD, tape, or album) they own. In addition to rating the quality of the piece (using proper vocabulary), they will be asked to justify why they purchased the recording, if they would buy it again if they could go back in time, and if they think they will enjoy that piece 5 years in the future.

(Product/Performance Strand)**Defining Elements**

Singing or Playing an Instrument
Reading and Writing Music
Creating and Interpreting Music

K-12 Content Overview

The study of music performance can give students a lifetime of satisfying experiences. The active production of music provides students with a valuable and uniquely individual method for students with available and uniquely individual method for expressing themselves and communicating with the world around them. Students may choose participation in community ensembles, amateur groups, church choirs, or simply as a fulfilling pastime at home. Those who choose music as a career such as performance, teaching, conducting, recording, composition, music therapy, business, and instrumental construction and maintenance will have benefited greatly from a solid educational foundation in music. Through singing or playing an instrument, students develop individual and group problem-solving skills which are interdisciplinary translating to all areas of life. Technical understanding of the elements of proper vocal (posture, breath control, diction) and/or instrumental (posture, breath control, bow, stick, or embouchure control, articulation) sound production are elementary to and enhance the quality of musical performance.

Most printed music incorporates standard notation symbols and traditional terminology. Recognizing and interpreting standard notation symbols for pitch and rhythm enable students to perform, read, write, and create music independently and in ensemble for a lifetime. Recognizing dynamics, articulation, tempo, and expression as well as identifying individual parts in a vocal and/or instrumental score enables students to perform increasingly difficult music.

Manipulating the elements of vocal or instrumental sound production and musical notation allows students to create or improvise music. The process of creating or improvising music is enhanced by the study of nonstandard notation and nontraditional sound sources used by 20th century composers. This expands the students' ability to reflect individual and personal music expression.

The study of music performance can give students a lifetime of satisfying experiences. Students may choose participation in community ensembles, amateur groups, church choirs, or simply as a fulfilling pastime at home. Those who choose music as a career will have benefited greatly from a solid educational foundation in music. They may choose from a variety of job opportunities such as performance, teaching, conducting, recording, composition, music therapy, business, and instrumental construction and maintenance.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know that musical sound is dependent on the accurate reproduction of pitch and rhythm. (FA 1) 2. Know that music is expressed in standard notation symbols and traditional terminology referring to dynamics, articulation, and tempo. (FA 1) 3. Know that manipulating pitch, rhythm, dynamics, and tempo affects the creation and interpretation of music. (FA 1) <p>CODING PROMPT BOX SS/III.A/K-4/ __ / __ SEE STRAND OVERVIEW FOR DETAILS</p>	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. sing independently on pitch and in rhythm simple rounds, partner songs, ostinato patterns, descants, and 2-part songs learned by rote (1.6; 2.1; 2.5; 3.4; 4.6) (FA 1, 2) b. echo short rhythms and melodic patterns using a variety of sounds such as body percussion, rhythm instruments, and voice (1.5; 1.6; 2.5; 3.4; 4.6) (FA 2) a. sing simple melodies using a system such as syllables, numbers, or letters to read pitch notation in the treble clef in major keys (1.6; 1.8; 2.5; 3.1; 3.4; 3.7) (FA 2) b. read simple rhythms from rhythm syllables and/or standard notation and play or sing with a steady beat (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7) (FA 2) c. use graphic notation and/or standard symbols to notate meter, pitch, rhythm, and dynamics in simple patterns (1.6; 1.8; 2.2; 3.1; 3.4; 3.7) (FA 2) a. create simple melodies as a response (“answer”) to a musical question using variations in dynamics and tempo in the interpretation (1.6; 1.8; 2.2; 2.5; 3.4; 3.7; 4.6) (FA 1, 2) b. improvise simple rhythmic variations and simple melodic embellishments on familiar melodies (1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1) 	<ul style="list-style-type: none"> • Perform songs learned by rote with accurate pitch and rhythm. • Perform partner songs and 2-part songs learned by rote mastering each song/part separately, then combine. Interchange singing both songs/parts. • Sing the melody of simple rounds learned by rote, then perform as a round. • Analyze the notation of a simple melody using solfege, note names, or scale degree numbers then perform. • Analyze the notation of familiar songs replacing the words with solfege, note names, or scale degree numbers. • Analyze simple rhythms using “ta, ti-ti” or division of the beat and perform using chanting, body percussion or rhythm instruments. • Identify and draw the treble clef correctly on the staff. • Identify and draw note and rest values correctly on the staff. • Identify the names of notes on the staff in treble clef using mnemonics (Every Good Boy Does Fine) or the music alphabet. • Create different rhythm patterns by replacing notes and rests with equivalent values in given meters. • Change the rhythm and add melodic notes to embellish a familiar melody and discuss the effects. • Create a response (“answer”) to a musical question. Change the response using dynamics and/or tempo and analyze the effects.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know that the elements of proper vocal/sound production (posture, breath control, diction) and/or instrumental sound production (posture, breath control, bow, stick, or embouchure control, articulation) affect the quality of musical performance. (FA 1) 2. Know that vocal/instrumental music scores are written in individual voice/instrument parts. (FA 1) 3. Know that accurate interpretation of complex standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression provides access to increasingly difficult music. (FA 1) 4. Know that both traditional (standard) and nontraditional (20th century or their own invention) notation apply to the creation and improvisation of music. (FA 1) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. sing or play an instrument in small and large ensembles with technical accuracy and expression through proper sound production (1.5; 1.6; 2.2; 2.5; 2.6; 3.4; 4.6) (FA 1, 2) a. sing and/or play music written in 3 or more parts (1.6; 2.1; 2.2; 2.5; 2.6; 3.4; 4.6) (FA 2) a. sing or play at sight simple rhythms and melodies with skips based on intervals in the major scale (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7) (FA 2, 3) b. notate given rhythmic and melodic variations for given pentatonic melodies and melodies in major keys (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7; 4.6) (FA 2, 3) a. sing or play simple melodic embellishments and rhythmic variations for given pentatonic melodies and melodies in major keys (1.6; 1.8; 2.1; 2.2; 3.4; 3.7; 4.6) (FA 2, 3) 	<ul style="list-style-type: none"> • Sing or play an instrument with proper posture and analyze the effects to the health and sound production of the performer. • Sing or play in sections (S, A, B, or trumpet, clarinet, cello, etc.) and combinations of sections and discuss their relationship(s). • Analyze proper vowel and consonant production using vocal exercises and apply to class literature. • Analyze proper articulation using instrumental exercises and apply to class literature. • Analyze video/audio recordings of group performances and rehearsals for positive and negative results in accurate pitch and rhythm, tone quality, balance, phrasing, diction/articulation, dynamics, tempo, visual effect, and overall musicality. • Sing or play in small groups with one person on a part. • Sing simple melodies and rhythms at sight using solfege, note names, or scale degree numbers. • Analyze the effect(s) of varying phrasing, diction/articulation, dynamics, tempo, and balance on the overall performance. • Using standard notation, create variations on given melodies and analyze the effect on the final product.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>5. Know that both traditional (voice and instruments) and nontraditional (environmental sounds, household items such as pots and pans, hardware, etc.) apply to the creation and improvisation of music. (FA 1)</p>	<p>a. Create sound collages (a collection of sounds assembled from multiple sources such as voice, instruments, environmental sounds, and created sounds), using traditional and/or nontraditional notation and instrumentation. (1.5; 1.6; 1.8; 1.10; 2.1; 2.2; 2.5; 2.8; 3.4; 3.7; 4.6) (FA 1, 2, 3)</p>	<ul style="list-style-type: none">Using traditional and/or nontraditional (20th century) notation, create sound collages which are student-performed and student-analyzed for content and effect.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know that the elements of proper vocal/sound production (posture, breath control, diction) and/or instrumental sound production (posture, breath control, bow, stick, or embouchure control, articulation) affect the quality of musical performance. (FA 1) 2. Know that vocal/instrumental music scores are written in individual voice/instrument parts. (FA 1) 3. Know that accurate interpretation of complex standard notation symbols for pitch, rhythm, dynamics, tempo, diction/articulation, and expression provides access to increasingly difficult music. (FA 1) 4. Know that both traditional (standard) and nontraditional (20th century or their own invention) notation apply to the creation and improvisation of music. (FA 1) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. demonstrate continuing technical development of vocal or instrumental proficiency when singing or playing an instrument, alone and in small and large ensembles, accurately and independently, with expression and technical accuracy (1.5; 1.6; 2.2; 2.5; 3.7; 4.6) (FA 1, 2, 3) a. sing and/or play music written in 4 or more parts (1.6; 2.2; 2.5; 4.6) (FA 1, 2, 3) a. read and perform individual parts in a vocal or instrumental ensemble from increasingly complex musical scores (1.6; 2.2; 2.5; 3.4; 4.6) (FA 1, 2, 3) a. improvise on a familiar tune using a chosen performance medium (1.6; 1.8; 2.2; 2.5; 3.1; 3.4; 3.7; 4.6) (FA 1, 2, 3) b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major key signatures using a chosen medium (1.5; 1.6; 2.2; 2.5; 3.4; 3.7; 4.6) (FA 1, 2, 3) c. utilize diverse traditional, nontraditional, and/or electronic sound sources to improvise or compose (1.5; 1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1, 2, 3) 	<ul style="list-style-type: none"> • Sing or play an instrument with proper posture and analyze the effects to the health and sound production of the performer. • Sing or play increasingly longer phrases or exercises to increase breath control. • Sing or play in sections (S, A, T, B, or trumpet, clarinet, cello, etc.) and combinations of sections and analyze their relationship in the literature. • Analyze proper vowel and consonant production using vocal exercises and apply to class literature. • Analyze proper articulation using instrumental exercises and apply to class literature. • Analyze video/audio recordings of group rehearsals and performances for positive and negative results in accurate pitch and rhythm, tone quality, balance, phrasing, diction/articulation, dynamics, tempo, visual effects, and over-all musicianship. • Sing or play in small groups with one person on a part. • Sing increasingly complex melodies and rhythms at sight using solfege, note names, or scale degree numbers. • Play increasingly complex melodies and rhythms at sight using correct fingering and articulation. • Analyze the effect(s) of varying phrasing, diction/articulation, dynamics, tempo, and balance on the over-all performance of class literature.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>5. Know that both traditional (voice and instruments) and nontraditional (environmental sounds, household items such as pots and pans, hardware, etc.) apply to the creation and improvisation of music. (FA 1)</p>	<p>a. compose alterations and variations in existing notation and/or notation of their own invention for traditional and nontraditional sound sources (1.6; 1.8; 2.2; 2.5; 3.4; 3.7) (FA 1, 2, 3)</p>	<ul style="list-style-type: none">• Change the instrumentation/sound source in an original work and analyze the effects.

(History Strand)**Defining Elements**

Multicultural Concepts
Dramatic and Literary Genres
Theatre Conventions
Roles for Theatre

**K-12 Content Overview**

History involves the study of historical and cultural settings for the arts, including socioeconomic, political, ethnic, religious and philosophical considerations. Significant works and artists from the past and present are recognized. Comprehension of how and why different cultures produce different arts is a vital tool for all students. Students should communicate knowledge about the role of the arts in differing cultures. Students should develop an understanding of culture and ethnic diversity.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to find information to support classroom dramatizations. (FA 5) 2. Know how to identify and compare various settings and reasons for creating dramas and attending theatre, film, television and electronic media productions. (FA 5) 3. Know how to document social, cultural and historical implications relating to dramatic productions. (FA 5) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. identify and compare similar characters and situations in stories and dramas from and about various cultures, illustrate with classroom dramatizations and discuss how theatre reflects life (1.2) (FA 4) b. communicate information to peers about people, events, time and place related to classroom dramatizations (1.8) (FA 5) a. understand context by recognizing the role of fine arts in daily life as a performer/ observer/ practitioner (1.10) (FA 4) a. apply relevance, implications and consequences of theatre to its social, cultural and historical context (2.4) (FA 5) 	<ul style="list-style-type: none"> • View live productions from classroom presentations to full-scale theatrical performances to study contemporary times and places. • Study a specific performing artist, such as Meryl Streep, Kevin Costner, Bill Cosby, Sir Lawrence Olivier, Helen Hayes and share the findings through various art mediums. • Design a mini-museum within the school to study the creative efforts of other cultures. • Role-play potential scenarios to learn about cause and effect, customs and attitudes. • Prepare in the students' own dramatic way their perceptions of timely topics (environment, safety, health problems). • Research and portray a day in the life of .a pilgrim, an early Roman/Greek, a slave, a Native American, etc. • Introduce Newberry and Caldecott Award-winning books (<i>Jumanji</i>, <i>Owl Moon</i>, <i>Polar Express</i>, <i>Sarah</i>, <i>Plain and Tall</i>) to give students rich background material for improvisations.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to research cultural and historical differences to support improvised and scripted scenes. (FA 5) 2. Know how to analyze the emotional and social impact of dramatic events in their lives, in the community and in other cultures. (FA 5) 3. Know how culture affects the content and production values of dramatic performances. (FA 5) 4. Know how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy and empathy apply in theatre and daily life. (FA 5) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. describe and compare universal characters and situations in dramas from and about various cultures and historical periods (1.2) (FA 5) b. explore how theatre reflects a culture through various means, such as improvised and scripted scenes (1.8) (FA 5) a. examine how theatre allows participants and audiences to investigate emotions and behaviors (1.10) (FA 2) a. identify cultural aspects which modify the content of theatrical performances (2.4) (FA 5) a. understand context by analyzing the role of theatrical endeavors in the community and in other cultures (2.1) (FA 5) 	<ul style="list-style-type: none"> • Interview grandparents to discover the influences theatre reflect. • Create a time line with students to identify important playwrights, plays, performing artists. • Let students assume the various roles of theatrical productions, including director, choreographer, costumer, musical consultant, technician. • Introduce students to plays that give the student historical background for future studies. • Interpret historical events through various media, including oral presentations of good writings from that period. • Share printed materials which elicit different emotions, such as circus poems for happiness/ sadness, food poems for positive/negative responses, haikus for sensitivity. • Introduce Mark Twain and Coretta Scott King award-winning books for dramatizations.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to evaluate and synthesize cultural and historical information to support artistic choices. (FA 5) 2. Know the emotional and social impact of dramatic events in their lives, in the community and in other cultures. (FA 5) 3. Know and compare the lives, works and influence of representative theatrical artists in various cultures and historical periods, such as Shakespeare, Moliere, Sophocles, Ibsen, Wilde, Shaw, O'Neill. (FA 5) 4. Know the cultural and historical sources pertaining to American theatre and musical theatre. (FA 5) 5. Know various aspects of theatre productions through classroom and out-of-classroom theatrical activities. (FA 5) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. compare how similar themes are treated in drama from various cultures and historical periods (1.2) (FA 5) b. illustrate with informal performances (2.1; 2.5) (FA 2) c. discuss how theatre can reveal universal concepts (1.7) (FA 4) a. understand context by evaluating the role of theatrical endeavors in the past and in the present (1.10) (FA 5) a. identify and research cultural, historical, and symbolic clues in dramatic texts (2.4) (FA 5) b. evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions (3.7) (FA 2) a. investigate cultural and historical sources of American theatre and musical theatre (3.2) (FA 5) a. analyze the effect of their own cultural experiences on their dramatic work (3.3) (FA 3) 	<ul style="list-style-type: none"> • View a performance from an earlier time period. • Find specific examples of the influence of arts. • Modernize a play such as "Romeo and Juliet," "Oedipus Rex" from another time period and culture. • Study the roles of people involved in putting together a current live production. • Help students find examples of courage, misunderstanding, relationships, loyalty, honesty after viewing productions. • Study famous quotes; work into a class presentation. • Spotlight one specific performer as a class project. Use current resources, such as newspapers, entertainment magazines. • Create databases on playwrights, award-winning plays, noted performers, class research, etc. • Invite performers of differing cultures to share their backgrounds in the classroom. • Attend performances, watch televised productions from various cultures.

(Criticism/Analysis Strand)**Defining Elements**

Sensory Perception
Playmaking and Communication
Movement, Music or Visual Elements
Interpersonal and Communication Skills

K-12 Content Overview

The arts have both intrinsic and instrumental value; that is, they have a worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan and beautify). Criticism involves the development of an understanding of the qualities of an art form through an analysis of how the student communicates. The student should recognize, understand and apply the terminology or vocabulary of theatre. In order to develop criticism, young students need consistent instructional opportunities to examine a wide variety of forms. As they interact with these forms, students reflect upon and talk about their observations and feelings, thereby becoming more perceptive of critical qualities. Through these encounters, the range and amount of critical responses are increased and enriched. Students analyze and explain personal preferences. They construct meaning from classroom dramatizations and from theatre, film, television and electronic media productions. It is important to understand the elements that make “theatre” happen.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know visual, aural, oral and kinetic elements in theatre, dramatic media, dance, music and visual arts. (FA 2) 2. Know how nondramatic art forms are used to express ideas and emotions in theatre. (FA 2) 3. Know how ideas and emotions are expressed in theatre, dramatic media (such as film, television and electronic media) and other art forms. (FA 2) 4. Know a few preparation and evaluation criteria. (FA 2) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. describe various elements in dramatical presentations (3.5) (FA 2) a. convey personal reactions to several art forms (2.1) (FA 3) a. compare and connect art forms by describing theatre, dramatic media (such as film, television and electronic media) and other art forms (2.7) (FA 4) a. select movement, music or visual elements to enhance the mood of a classroom dramatization (2.7) (FA 1) 	<ul style="list-style-type: none"> • Prepare a storytelling session. • After giving several examples of using pauses effectively (or any other dramatic element), have students work in small groups to experiment with that specific element. • Videotape group projects so that improvements can be verified. • Read and exhibit various expressions using one or two phrases. • Show videos of good dramatic presentations. Have students describe what they have viewed, what they liked and disliked. • Introduce specific authors, poets such as Tomie de Paolo, Eugene Field, Jack Prelutsky, Langston Hughes, Patricia McKissack, Arnold Lobel during class labs. • Prepare choral readings with the class using movements as well as vocal patterns.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know various elements in theatre and related arts. (FA 2) 2. Know how the nondramatic art forms are modified to enhance the expression of ideas in theatre art. (FA 2) 3. Know and compare art forms by analyzing methods of presentation and audience response for theatre, dramatic media and other art forms. (FA 4) 4. Know and practice preparation and evaluation criteria. (FA 2) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. incorporate elements of dance, music and visual arts to express ideas and emotions in improvised and scripted scenes (2.3, 2.5) (FA 2) a. describe characteristics and compare the presentation of characters, environments and actions in theatre, musical theatre, dramatic media, dance, and visual arts (2.4) (FA 4) a. explore and compare the functions and interaction of performing and visual artists and audience members in several fine art forms (2.1) (FA 4) a. express and compare personal reactions to several class projects (2.3; 4.8) (FA 2) 	<ul style="list-style-type: none"> • Let students select a poem to interpret. First, read aloud and alone. Add other students. Design movements. Prepare the poem to present to another audience. Prepare appropriate introductions for different kinds of audiences. • Make a puppet during class lab. Have the students prepare jokes or short songs for the puppet presentation. Practice movements with puppets using conventional techniques. • Help class determine what standards a performer should be able to minimally achieve before being allowed to perform for others. Have student judges determine if the performer has qualified based upon the preparation criteria. • Help students select a favorite short text as a Readers Theatre presentation. Help students determine the appropriateness of the selection for this particular medium by establishing selection criteria. • Make big-mouth puppets for presentations. • View live or televised productions as a class to identify successful use of dramatic elements.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know the basic nature, materials, elements and means of communicating in theatre, dramatic media, musical theatre, dance, music and the visual arts. (FA 2) 2. Know how to modify nondramatic art forms to enhance the expression of ideas and emotions in the theatre. (FA 2) 3. Know and integrate art forms by analyzing traditional theatre, dance, music, visual arts and new art forms. (FA 2) 4. Know and effectively incorporate preparation and evaluation criteria. (FA 2) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. demonstrate characteristics and compare the presentation of characters, environments and actions in theatre and related arts (2.3) (FA 3) a. illustrate the integration of several arts media in informal presentations (2.1) (FA 4) a. describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music and visual arts (2.6) (FA 4) a. clarify personal reactions to several art forms (4.4) (FA 3) 	<ul style="list-style-type: none"> • Students view a number of commercials. Determine what makes a good commercial for various audiences. • Have students prepare a commercial from two different approaches, one for a younger audience and one to entice their grandparents. • Videotape the students' work to determine effectiveness. • Students read selected short passages to determine the intent of the writer. • View a top television program/movie/ comedy/book using the awards programs as a basis for the selection. Let students analyze why this program is considered the best of the year. Do students agree with the awards? • Ask students to construct their own viewing habits by recording the programs watched and number of hours spent watching television/videos for a short time. What is most popular with each class and why?

(Aesthetics Strand)**Defining Elements**

Dramatic Elements
Diverse Theatrical Experiences
Interarts Disciplines

K-12 Content Overview

Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attributes that enhance enjoyment and ought to be developed. Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study theatre become acquainted with many perspectives on the meaning of value. Students develop the ability to make informed judgments regarding theatre. Drama's goal is to connect the person and the experience directly, to build a bridge between verbal and nonverbal, between the strictly logical and the emotional, to better understand the whole. Theatre students compare/contrast. They interpret and find meaning. They articulate, identify, define and defend criteria for one's preferences and judgments. They ask and answer the "what" and "how" questions. They learn to adapt and respect others (often very different) ways of thinking, working and expressing themselves. Students understand the interdependence of works in the arts with the broader worlds of ideas and actions. Aesthetics involve learning to see in the manner of the artist, through direct interactions with the environment, popular and serious productions, and daily living. Theatre requires that students understand the nature of the literature, the interpretation and style of the performance, and the effectiveness of the performance itself. Participants in a theatre experience should be able to understand and accept a diverse vocabulary of expression.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know the visual, aural, oral and kinetic elements of classroom dramatizations and dramatic performances. (FA 3, 4) 2. Know how the wants and needs of characters are similar to and different from their own. (FA 3, 4) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations (3.2) (FA 2, 3) b. improve the collaborative processes of planning, playing, responding and evaluating (3.6) (FA 2, 3) <ol style="list-style-type: none"> a. articulate emotional responses to and explain personal preferences about the whole as well as parts of dramatic performances (2.4) (FA 3) b. explain personal preferences and construct meaning from classroom dramatizations and other presentations (2.3; 2.4) (FA 3) 	<ul style="list-style-type: none"> • Practice observation techniques through a series of activities, such as describing a person, noticing changes in a person's clothing, studying a picture or tray of objects for two minutes and then listing all the items one can remember, noticing differences between two similar pictures. • Compare two different persons/ objects with many similarities but listing the differences. • Critique performances observed by the class. • List strengths/likes/dislikes after viewing a performance. • Lead classroom discussions about other ways to present a specific topic. • During classroom lab, students work in teams for class presentations. After suggestions for improvement have been given, teams practice to prepare improved presentations. • Designate a Grandparents Day where children are prepared to listen to older generation. Plan one activity where adult and child are to interact. • Encourage schoolwide activities on a regular basis where children can interact with other adults and express their own points of view. Literature Day where everyone comes dressed as a character from their favorite book, Environment Day where every class has a specific project to tell others about problems in our environment, Health Day where each class can participate in various activities to learn about taking care of one's body, Missouri Day where each classroom has exhibits both visual and oral about Missouri, etc.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to derive meanings from improvised and scripted scenes and from theatre, film, television and electronic media productions. (FA 3, 4) 2. Know the meanings constructed from their own, and others, dramatic performances. (FA 3, 4) 3. Know effective publicity, study guides, programs and physical environments to garner audience response and appreciation of dramatic performances. (FA 3, 4) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes (2.4; 2.5; 2.6; 4.8) (FA 1) a. use articulated criteria to describe, analyze and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances (3.7) (FA 2, 3) a. describe the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances (3.8; 4.8) (FA 3, 4) 	<ul style="list-style-type: none"> • Divide into small groups to read and decide the theme of specific works and the author's point of view. Give details to support group's view. • Bring invited guests to give workshops or use question and answer sessions to express views to students. • Students interact with a senior citizens group on a regular basis. • Use classroom labs to improvise and improve student productions. • Give students opportunities to assume different roles in a production.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> Construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate to current personal, national and international issues. (FA 3) Know and use effects of publicity, study guides, programs and physical environments to elicit audience response and appreciation of dramatic performances. (FA 3) Know their own and others' collaborative efforts and artistic choices in informal and formal production. (FA 3) Known their own person aesthetic criteria for critiquing dramatic texts and events that compares perceived artistic intent with the final aesthetic achievement. (FA 3, 4) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> compare, critique and construct meanings from informal and formal theatre, film, television and electronic media productions (2.3; 2.4; 3.5) (FA 3) examine the effect of publicity, study guides, programs and physical environments on audience response and appreciation of dramatic performances (2.6; 4.6; 4.8) (FA 3) analyze and critique the whole and the parts of dramatic performances, taking into account the context and constructively suggest alternative artistic choices (2.2; 2.3; 2.4) (FA 1, 2, 3) articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compares perceived artistic intent with the final aesthetic achievement (2.4; 3.7) (FA 1, 2, 3) 	<ul style="list-style-type: none"> Spotlight one performing artist who has contributed expertise to support a specific cause (such as Aids, Environmental Issues, World Wildlife, etc.) Allow students to select topics of their choosing which they will support by preparing a short presentation. Have students determine which presentations provided evidence so well that ideas were changed. Students write a critic's review of a school performance after studying critic reviews in the newspaper. Students critique the students' performance in a regular classroom using established performance criteria. After students attend concerts, school productions, film showings, they write personal reviews explaining likes, dislikes, and misunderstandings. Debate significant topics, such as health issues, smoking, curfew, SADD, COPS, etc.

Defining Elements

Interpersonal, Collaborative, Individual and Group Problem-Solving Skills

Improvisation

Characterization

Play Production

Playwriting

Directing

Technical elements

Careers

K-12 Content Overview

The nature of skills performing and creative theatre artists require is multidisciplined and integrated. Further, media and tools used in theatre activities are without limit and enable a variety of processes related to the communication of ideas and concepts. The development of theatre skills related to voice usage, physical movement, interpretation and creation of visual and textual expressions and effective communication are requisite to comprehension of this complex art form. This process should include exercises and improvisations that encourage understanding of the interrelationship of theatre elements. The arts are a way of knowing. Students grow in their ability to comprehend their world when they experience the arts. As they create theatrical productions, they learn how to express themselves and how to communicate with others. Performing involves the development of skills to express, produce and communicate through the arts. Students develop manipulative and organizational skills through active engagement with the arts.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know assigned roles and interact in improvisations. (FA 1) 2. Know how to arrange environments for classroom dramatizations. (FA1) 3. Know the elements used to create an environment appropriate for drama. (FA 1) 4. Know technical requirements for improvised and scripted scenes. (FA 1) 5. Know the playing spaces for class-room dramatizations. (FA 1) 6. Know and safely organize available materials that suggest scenery, properties, lighting, sound, costumes and makeup. (FA 1) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. plan and record improvisations based on personal experience and heritage, imagination, literature and history (2.1; 3.3) (FA 5) a. visualize environments and construct designs to communicate locale and mood using visual elements (such as space, color, line, shape, texture) and aural aspects from a variety of sound sources (2.6; 2.7; 3.1) (FA 2) a. select interrelated characters, environments and situations for classroom dramatizations (2.4; 2.5) (FA 1) a. improvise dialogue to tell stories and write or record the dialogue (2.6; 2.7) (FA 1) b. determine how to improve presentations through use of technical aspects (2.7; 3.7; 3.8) (FA 1, 2) a. collaboratively plan and rehearse improvisations and demonstrate various ways of staging class-room dramatizations (2.1) (FA 1, 2) a. direct classroom dramatizations (3.1; 3.2) (FA 1, 2) 	<ul style="list-style-type: none"> • Using classwork / newspapers / everyday problems / literature resources, give students enough information for them to improvise. Let selected students critique the attempts using specific guidelines previously established. • Implement Careers in the Arts Day. • Bring simple props such as aprons, hats, purses, pans to class. Give students a few minutes to plan together before doing improvisations using selected props. • Using one simple prop, such as a yardstick, window-pane, scarf, have students mime activities to indicate different properties of prop. • Play charades. • Assign various character roles to develop situations, improvising dialogue / movements. • Assign known stories to small groups. Let the students determine characters / movements / dialogue / sound effects / technical effects. • Use classroom labs to develop characters using specific movements and vocal techniques.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>7. Know characters, their relationships and their environments. (FA 1)</p> <p>8. Know that many careers are available in dramatic arts. (FA 1)</p>	<p>a. present personal selections (2.4) (FA 1)</p> <p>b. use variations of locomotor and nonlocomotor movement and vocal pitch, tempo and tone for different characters (2.1; 2.6) (FA 2)</p> <p>a. categorize various opportunities in the theatrical field (2.6; 2.7; 4.8) (FA 4)</p>	

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know enough acting skills to portray characters who interact in improvised and scripted scenes. (FA 1) 2. Know environments for improvised and scripted scenes. (FA 1) 3. Know the functions and interrelated nature of scenery, properties, lighting, sound, costumes and makeup in creating an environment appropriate for the drama. (FA 1) 4. Know how to analyze improvised and scripted scenes for technical requirements. Know text, interpretation, and artistic choices. (FA 1) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. develop characters, environments and actions that create tension and suspense; refine and record dialogue and action (2.2; 2.7) (FA 1, 2) a. propose focused ideas for the environment using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity) and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and nontraditional sources (2.1; 3.3; 4.7) (FA 2, 4) a. work collaboratively and safely to select and create elements of scenery, properties, lighting and sound to signify environments, and costumes and makeup to suggest character (2.7; 4.6; 4.7) (FA 1, 2) a. create improvisations and scripted scenes based on personal experience and heritage, imagination, literature and history (2.4; 2.5; 2.6) (FA 5) b. use coding to designate technical requirements for scripts (3.1; 3.2) (FA 2) 	<ul style="list-style-type: none"> • Play simple games such as Concentration, Who Started the Motion, Following the Leader designed to help students learn acting skills. • Let students listen to an instrumental number. Let students mime what the music says to them. • Read portions of texts which will introduce the children to the unfairness many groups have experienced. Divide into smaller groups and let students act out the incidences. Make sure that factual material is treated accordingly. Check with materials for accuracy of portrayal. • Plan an entire class period when no voices are allowed to improve miming skills. • Secure video or live presentation to show how character evolves. Start with a “regular” person and change to someone totally different using makeup, movements and costumes. • Plan promotional ideas to advertise future classroom events. • Establish a storytelling troupe to visit classrooms and day care centers. • Plan a panel discussion using various careers in theatre. • Plan a question and answer period with performers following live performances.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>5. Know how to organize rehearsals for improvised and scripted scenes. (FA 1)</p> <p>6. Know acting skills (such as imagination, focus, listening, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices. (FA 1)</p> <p>7. Know skills and discipline needed to pursue vocational and avocational opportunities in theatre, film, television and electronic media. (FA 1)</p>	<p>a. lead small groups in planning visual and aural elements and in rehearsing improvised and scripted scenes, demonstrating social, group and consensus skills (3.6; 4.6) (FA 1)</p> <p>b. practice effective stage management and design promotional techniques (3.8) (FA 3)</p> <p>a. analyze descriptions, dialogue and actions to discover, articulate and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices and emotional responses of people (2.3; 4.5) (FA 5)</p> <p>a. interpret the knowledge, skills and discipline needed to pursue careers and avocational opportunities in theatre, film, television and electronic media (2.6; 2.7; 4.8) (FA 4)</p>	

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to communicate and sustain characters in improvisations and informal or formal productions. (FA 1) 2. Know artistic interpretations for informal or formal productions. (FA 1) 3. Know the basic physical and chemical properties of the technical aspects of theatre (light, color, electricity, paint and makeup). (FA 1) 4. Know a variety of dramatic texts from cultural and historical perspectives to determine production requirements. (FA 1) 5. Know how to interpret dramatic texts and organizing and conducting rehearsals for informal or formal productions. (FA 1) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. improvise, write and refine scripts based on personal experience and heritage, imagination, literature and history (2.1; 3.3) (FA 5) a. construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience (2.1; 3.2) (FA 1) b. design coherent stage management, promotional and business plans (3.8) (FA 1) a. apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes and makeup (4.6; 4.7) (FA 1) a. justify selections of text, interpretation and visual and aural artistic choices (3.4) (FA 1) b. develop designs that use visual and aural elements to convey environments that clearly support the text (3.7) (FA 2) a. effectively communicate directorial choices to a small ensemble for improvised or scripted scenes (4.6) (FA 1) 	<ul style="list-style-type: none"> • Each student will research one particular theatrical career in class. After a practice day with their peers, take the students to another class/ school. Allow the students of the host school to ask questions pertaining to the careers presented. • Each student will choose one popular television character to write hints about. Let the students read their clues aloud while other students try to determine which character is being portrayed. Some practice at writing proper hints may be needed first. Limit the number of clues/ guesses allowed. • Retell a familiar story from another person's point of view. (such as the wolf from <i>Little Red Riding Hood</i> or <i>Three Little Pigs</i>, the pirate from <i>Peter Pan</i>, the elves from <i>The Shoemaker and the Elves</i>.) • Conduct theatrical productions as laboratory exercises. Students will meet standards previously established. • Organize and promote a community or school production. • Plan a shadow day for students to follow specific careers in the theatrical field.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>6. Know and demonstrate various classical and contemporary acting techniques and methods. (FA 1)</p> <p>7. Know theatrical careers for vocational or avocational enjoyment. (FA 1)</p>	<p>a. analyze the physical, emotional and social dimensions of characters found in dramatic texts from various genre and media (1.8) (FA 3)</p> <p>a. determine attributes, interests and talents necessary for potential theatrical careers (1.10; 2.6; 4.8) (FA 3)</p>	

(History Strand)**Defining Elements**

Artists
Art Objects
Time in History
Important Events
Culture
Literature
Media

K-12 Content Overview

As students move from kindergarten through the early grades, they develop skills of observation and they learn to examine the objects and events of their lives in historical progression. From examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value by knowing that the visual arts have history and specific relationships to various cultures.

Learning activities should relate works of art to the historical and cultural contexts in which they were created. Students match, identify, and recall works of art and the names of the artists. They learn about art heritage in terms of contemporary times and places. Studying about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts are essential for developing appreciation for their own aesthetic values and those of other cultures.

As a component of the history strand, studies at the high school level focus on learning to recognize and acquire knowledge about selected artists, their works of art and their time/place in history. Relationships between the visual arts to history and cultures are studied. Relationships among art forms and between students own work and that of others are also emphasized.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know themes and symbols from selected cultures and artists. (FA 4, 5) 2. Know how artists are influenced by objects and events that develop in historical progression. (FA 4, 5) 3. Know that many cultures contributed to the culture of the United States. (FA 4,5) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. identify and name the symbols, subject matter, and themes found in works of art (1.1; 1.9; 2.3; 2.4 ; 3.2; 3.5; 3.6) (FA 3) b. use Missouri, the United States and selected regions of the world art history resources to observe and respond to works of art that develops a sense of appreciation for the artist's products and culture (1.9; 2.3; 2.4) (FA 3) c. recognize selected major artists, movements, and styles found in representative works in art history (1.6; 1.9; 2.3; 2.4) (FA 3) a. demonstrate an understanding that art is related to the artist's life and their culture (geographic, economic, political) (1.9;1.10; 2.3; 2.4; 3.8) (FA 5) b. discuss and name styles and artists that influenced selected artists or art movements (1.6; 1.9; 2.4; 3.2; 3.4) (FA 5) a. explain the contributions of artists who were born and reared in another country, but who had significant impact on art in the United States (1.10; 2.2; 2.3; 3.5; 4.3) (FA 5) b. recognize the contributions of local or regional Artists who use traditional or contemporary themes, materials, or techniques (1.5; 1.6; 1.9;1.10) 	<ul style="list-style-type: none"> • Create a classroom learning center (visual displays, manipulatives, or games) which exhibit student or professional works of art, reproductions, or artifacts from various cultures or time periods. • Identify artists who interpreted a theme (e.g., nature, family, cities) and discuss other artists who depicted similar subject matter in their works such as Stella, Rousseau, Rockwell, Benton. • Become familiar with artwork used in celebrations, festivals, and customs from various cultures such as Latin-American Carnival, Chinese New Year, Kwanzaa. • Choose and distribute reproductions that illustrate at least four different cultures' interpretations of celebrations. Have small teams of students discuss how visuals can be regrouped by other common likenesses (such as "Cinco de Mayo," Japanese Children's Festival, 4th of July). • Invite a local or regional artist to discuss his/her cultural sources for imagery, materials, and technique.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know themes and symbols from various cultures. (FA 4, 5) 2. Know that artists make contributions to society by conceiving ideas, elaborating on them, and refining them. (FA 4, 5) 3. Know the general style and/or period of major works of art from various cultures. (FA 4, 5) 4. Know other cultures that reflect diverse developments in the culture of the United States. (FA 4, 5) 5. Know the function of visual arts in the vocational and avocational fields in the community. (FA 4, 5) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. compare the treatment of themes in art among different periods or cultures (1.1; 1.5; 2.2; 3.5) b. identify and categorize artists, movements, and art forms found in the United States and other cultures (1.1; 2.4; 4.4) a. recognize major events in the history of art and their impact on civilization (1.5; 1.7; 4.3) b. demonstrate understanding that art reflects the relationship between artists and their culture (political, religious, economic, geographic) (1.6; 2.2; 3.6; 4.4) a. make statements about the functions of particular works of art in the cultures which produced them (1.2; 2.4; 3.2) b. name the style that most closely characterizes a work of art or architecture (1.1) a. explain the effects of technological advances on the development of styles of art, artists, or art movements (2.7) b. identify a style of art or architecture that may have influenced specific subsequent styles (1.4; 3.8) a. understand a variety of electronic and mechanical printing methods in the community (1.3; 4.1) b. demonstrate a variety of techniques for researching information about art, artists, art events, and art history (1.1; 2.1) 	<ul style="list-style-type: none"> • Identify 3 artists (one local, one state, one national) who were influenced by scientific advancements of their time. • Discuss art of Native Americans in relation to products, designs and functions (Pueblo, Northwest Coast, Plains, Woodlands). • Discuss “primitive” cultures and the artifacts that have been discovered (cave paintings). • Interpret the relationship between the pharaohs of Egypt and the artists they employed in relation to the environment (political, religious, economic and geography). • Discuss the Roman culture and what benefits/uses that the construction of aqueducts had on the Romans as well as our American culture. • Provide examples for students to view of a Renaissance, Impressionist and Modern artist to compare/contrast similarities. Select three more examples and allow students to identify styles. • Compare the architectural methodology of Ancient Egypt with the technological advances of 3-D computer programs of today. • Develop a portfolio of printed products that represent intaglio, relief, platen and flexographic printing. • Make a chart that reflects the time and amount of information retrieved by using a library vs. the Internet.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know that a variety of cultural themes and artistic styles exist. (FA 4, 5) 2. Know that throughout history, artists have made significant contributions to society. (FA 4, 5) 3. Know a variety of ways in which historical and current issues are addressed in the world of art. (FA 4, 5) 4. Know that there are numerous functions for the visual arts within our communities. (FA 4, 5) 5. Know that situations in contemporary life frequently relate to the historical and cultural contexts of the visual arts. (FA 4, 5) 6. Know how the visual arts can assist in developing an in-depth understanding of the world in which students live. (FA 4, 5) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. analyze themes in works of art from different times and cultures (1.9) (FA 4, 5) a. identify artists who have achieved regional, national, and international recognition; the roles they have played as well as the ways their works have influenced thinking (1.4) (FA 5) a. describe how artists' styles and the content of their works are influenced by past and present cultures (1.10; 3.5) (FA 4, 5) b. describe the function and meanings of specific art objects from varied cultures, times, and places. (2.4) (FA 2, 4, 5) a. identify and describe artistic contributions made by local community members (2.1; 2.4) (FA 2, 3, 5) a. discuss contemporary trends in American art as a reflection of diverse developments in our culture (2.3) (FA 4, 5) b. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (1.2) (FA 4, 5) a. analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions and using such conclusions to inform their own artmaking (1.6; 1.8) (FA 4, 5) 	<ul style="list-style-type: none"> • Develop a visual presentation on perspective as used by 15th and 16th century Renaissance artists (such as Perugino, della Francesca, Bellini). • Present a panel discussion on the themes and styles used by artists during the Reformation and Counter-Reformation in Germany, Italy, Spain, and Flanders (such as Durer, Tiepolo, El Greco). • Select and present art reproductions that use the theme of conflict/war in both oriental and western cultures (such as Japanese wood cuts, Han Dynasty, Uccello, David, Goya, Picasso). • Interview a local artist and show examples of his/her work. • Show and discuss the relationships between the works of environmental artists and concepts relating to conservation of natural resources (such as Frank Lloyd Wright, Goldsworthy, Christo).

What All Students Should Know

What All Students Should Know
(Criticism/Analysis Strand)

Sample Learning Activities

Defining Elements

Subject Matter
 Themes
 Media
 Organizational Structures
 Vocabulary Skills
 Analyzing
 Critiquing

K-12 Content Overview

Primary students learn the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions to express their ideas and to evaluate the merits of their efforts. They develop vocabularies and learn concepts associated with various types of works in the visual arts. They begin to exhibit competence in visual, aural, oral, and written form. They develop and apply effective analytic thinking, writing, and speaking skills. Students understand and evaluate influences of literature, cultural traditions, and other art forms in crafting a global visual art heritage.

Through learning to coordinate their hands and minds in exploration of the visual world, students are making choices that enhance communication of their ideas. Students' natural inquisitiveness is promoted and they learn the value of critical decision making by reflecting on and assessing the characteristics and merits of their work and the work of others. They learn people's experiences influence the development of specific artworks, understanding there are different responses to specific artworks.

Studies in art history provide for a growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. Students study techniques for interpreting and critiquing artworks from different times and cultures. Organizational principles and how the visual arts complement the other disciplines are also studied. Students continue to learn how to express subtle differences when looking at and responding to works of art. The structures and functions of art are studied as well as how they can be used as frameworks for analyzing and evaluating art.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know how to look at art in order to better understand it. (FA 2) 2. Know how to analyze works of art. (FA 2) 3. Know why it's important to value what has been created by self and others. (FA 2) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. look at works of art and artifacts close-up and discuss different points of view (1.5; 1.6; 1.9; 2.4; 3.6) FA2) b. interact with works of art and discuss and listen to artistic presentations in order to understand the work better (1.5; 1.6; 1.9; 2.4; 2.7; 4.6) (FA 2) a. identify subjects used in works of art (1.6; 2.4; 2.7) (FA 2) b. identify shapes, colors, and lines in works of art (1.6; 2.4) (FA 2) c. find similarities in works of art (2.3; 2.4; 2.7) d. describe feelings in response to looking at artworks (1.6; 1.9; 2.3; 2.4; 2.7; 3.3) a. develop a positive feeling for what has been created by self and others by discussing artworks (1.5; 1.6; 1.7; 2.3; 3.6) (FA 3) b. understand that works of art can represent different ideas and images (1.5; 1.6; 2.2; 2.3; 3.6) (FA 3) 	<ul style="list-style-type: none"> • Let students select reproductions so that they can compare at least one work of art with another that was inspired by the former (such as Leonardo da Vinci's "Last Supper," versus Winslow Homer's "Country Schoolroom"). • Discuss the use of imagery as it relates to the symbolic content in a work of art (such as Dali's "Persistence of Time," Remington sculptures, Bruegel paintings). • Recognize the difference between representational and abstract art, include both two- and three-dimensional examples (such as Moore, Marisol, Kandinsky, Hopper, Frankenthaler). • Explain how a theme is expressed differently in works of art using all the senses (touch, smell, taste, sound, and sight, such as Chardin, Oldenburg). • Discuss and list the elements and principles of design that are in a reproduction. Write the word on a flash card and attach to the appropriate part of the reproduction.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>4. Know a vocabulary with which to discuss works of art. (FA 2)</p> <p>5. Know the value of differences in individual expressions. (FA 2)</p>	<p>a. discuss art using appropriate vocabulary. (1.4; 1.5; 1.8; 1.10; 2.1; 2.2; 2.3)</p> <p>b. write and discuss an artwork, or an art experience. (1.5; 1.6; 1.9; 3.3; 4.1)</p> <p>a. respect and cultivate individual expressions in their works of art (1.5; 1.6; 1.9; 3.2; 3.3)</p> <p>b. identify and discuss particular artistic qualities (e.g., colors, space, composition) that are indicative of a certain artistic style (1.6; 1.9; 2.4; 2.7) (FA 3)</p> <p>c. value functional and nonfunctional art objects that are handmade which convey ideas or feelings (1.5; 1.6; 1.9; 2.4; 3.3; 4.1) (FA 5)</p>	

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> Know art criticism. (FA 2) Know art criticism through the work of individual artists. (FA 2) Know how to critically analyze the artworks of various cultures. (FA2) Know how to compare two or more artworks of different media, artists, and style. (FA 2) Know how people are involved in the visual arts within a community. (FA 2) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> recognize and indicate organizational features of works of art as they relate to specific periods of art (1.8) (FA 3) describe and interpret how art qualities and subject matter function together to give a work its own expression (1.6) (FA 3) demonstrate through art criticism, inherent qualities in human products vs. machine-made products (4.1) (FA 2) recognize major figures and works and understand their significance related to a medium (2.1) (FA 4) interpret meaning in works of art (1.9) (FA 2, 3) demonstrate the use of increasingly complex criteria for judging works of art (1.7) (FA 2, 3) select works that are similar or different in composition or organization and critique them (2.1) (FA 2, 3) demonstrate a realistic concept of the computers' usefulness and limitations to the artist (1.4; 2.7) (FA 1) describe the positive roles of the visual arts, past and present (2.4) (FA 4, 5) describe the active roles of artists, patrons, curators, and gallery owners (4.3) (FA 4) 	<ul style="list-style-type: none"> Use the elements and principles of design and describe how factors such as geographical location can influence the visual characteristics of a piece of artwork. Use a copy machine to copy a work of art and cut out a figure/ object replacing it with some totally unrelated object. Discuss harmony. Compare a wood carved sculpture (humanmade) to one that has been massed produced. View the video, "Agony and the Ecstasy" (Michelangelo and the Sistine Chapel). Discuss how Michelangelo made his paintings appear three-dimensional. Discuss a tomb painting from ancient Egyptian culture and describe the various meanings and purposes for the art. Pick an exemplar artwork; ask students to describe, analyze and judge the merits of the work. Compare/contrast two Impressionist paintings. Design a logo and signature of a local business. One design will be colored pencil, while the same design will be computer-aided design. Compare and contrast usefulness of each method. Review the "primitive" cultures and list the items, objects and traditions that continue to be part of American culture. Interview some local artists: list the community activities in which they are actively engaged. Compare/Contrast two works from different periods in an artist career.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know the vocabularies and concepts associated with various types of visual art works. (FA 2) 2. Know processes for evaluating final products in terms of media, methods, and choices. (FA 2) 3. Know how to communicate in various visual, oral, and written formats. (FA 2) 4. Know about career opportunities in the visual arts. (FA 2) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture (1.9) (FA 2, 3, 4, 5) b. compare the materials, technologies, and processes of the visual arts to those of other arts disciplines (1.5) (FA 2, 4) a. identify and discuss media used by artists to create works of art (3.4) (FA 1) b. differentiate and analyze subtle characteristics of visual arts between two or more works of art from different artists/cultures (1.9) (FA 2, 5) a. describe works of art in ways that show knowledge of organizational principles and context (personal, social, cultural, historical) (1.9) (FA 2, 5) b. apply subjects, symbols and ideas in their artworks and use the skills gained to solve problems in daily life (3.3) (FA 1, 5) a. understand that individuals “make their living” as producing painters, graphic artists, designers, craftspeople, museum curators, restorers, art critics, etc. (4.8) (FA 1) 	<ul style="list-style-type: none"> • Create a mini-exhibit (using photos or reproductions) of sculpture works. Write a short essay highlighting common traits and differences (such as local, regional, and nationally recognized sculptors). • Present panel discussion on how opera uses components of all of the four fine arts (visual art, music, drama, and dance) (such as Mozart’s “The Magic Flute,” Orff’s “Carmina Burana,” Chinese opera). • Report on compositional similarities and differences between two painting by different artists, from different periods (such as Madonnas by Giotto and Gauguin, seascapes by Turner and Homer). • Write a short essay on the use of symbols in selected paintings (examples of sources: van Eyck, Magritte, Beckmann). • Assuming the role of a newspaper or magazine critic, write a review of a community or school art exhibit. • Produce a children’s story book by writing, illustrating and laying out format (such as Patricia McKissick, Ezra Jack Keats, Maurice Sendak).

(Aesthetics Strand)**Defining Elements****Justify/Defend Reasons****Develop Criteria****Show Appreciation****K-12 Content Overview**

As students move from kindergarten through the early grades, they develop skills of observation and learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value.

Through choosing and evaluating a range of subject matter, symbols, and ideas, primary students learn to explore and understand prospective content for works of art. They select and use subject matter, symbols, objects, and ideas to communicate meaning in their artwork. This involves learning to see in the manner of the artist through direct interactions with the environment. K-4 students develop aesthetic perceptions by learning to use such thinking skills as discrimination, comparison, contrast, and elaboration. Instruction in these early aesthetic interactions provides a basis for making informed judgments.

Study in aesthetics promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. As students achieve standards, they become familiar with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. Students continue to learn about and develop their own criteria for analyzing and responding to art. Methods of defending philosophical positions and showing appreciation for the arts are studied. Recognizing unique characteristics of art media and learning how to make decisions about processes for improving and completing artworks are also studied.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 4, all students should</i></p> <ol style="list-style-type: none"> 1. Know that preferences in art vary. (FA 3) 2. Know that aesthetic experiences are internal, personal responses. (FA 3) 3. Know how to perceive and respond to works of art. (FA 3) 	<p><i>By the end of grade 4, all students should be able to</i></p> <ol style="list-style-type: none"> a. compare preferences from different cultures (1.9; 2.3; 2.4) (FA 5) b. use art vocabulary to discuss reasons for preferences about artworks (1.10; 3.6) c. begin to develop understanding for varying responses to art by one's self and others (1.6; 2.2; 2.4; 2.7; 3.6; 4.1) d. encourage constructive comments about works of art (1.9; 2.4; 3.1; 3.2; 3.6; 3.7) e. examine other students' reasons for preferences (1.6; 2.3; 2.4; 3.2; 3.3; 3.4; 4.3) (FA 3) a. develop appreciation for art that represents a variety of images and ideas (1.9; 2.3; 2.4; 3.3; 4.1) (FA 5) b. view works of art and discuss parallel life experiences (1.10; 2.3; 4.8) c. discuss why one creates art (1.9; 2.4; 2.6; 2.7; 4.8) a. understand that there are many kinds of art, two- and three-dimensional, natural, or human made, functional, nonfunctional, realistic, nonobjective, and abstract (1.6; 2.3; 2.4; 3.1; 3.6; 4.1) b. develop, judge, and communicate personal decisions about artworks (1.6; 1.8; 1.10; 2.2; 2.3; 2.5; 3.2; 3.3; 3.6) 	<ul style="list-style-type: none"> • Choose a representative reproduction and have the students act as an art auctioneer. (How much is the piece worth? Why? What has determined the value of the work? Why is one style preferred over another at what time in history? What is an art patron? What kind of patron would purchase the piece? Where would they exhibit it? Why?) • Compare two artists who have depicted a theme or subject in art. What social, historical, economic, or political influences changed interpretations? How has the use of color, line, shading, and texture changed in each subject? (such as 17th century Dutch vs. Post-Impressionist still life paintings). • Using only written descriptions of media, techniques, and processes, match the physical qualities of a work of art with the aesthetic.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
4. Know how to reflect on the perceptions and responses of others to works of art. (FA 3)	<ul style="list-style-type: none">c. respond to aesthetic decisions of others (2.3; 2.4; 3.1; 3.6; 3.7)a. demonstrate increased ability to observe and respond to works of art from a variety of perspectives (2.3; 2.4; 3.6; 3.7)	

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know the elements and principles of design. (FA 3) 2. Know art media and processes. (FA 3) 3. Know artistic moods. (FA 3) 4. Know aesthetic similarities and differences. (FA 3) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. describe the relationship between the aesthetic elements and principles in art products (1.5) (FA 2, 3) b. perceive and describe formal qualities and expressive content in art products (2.2) (FA 2, 3) a. demonstrate technical skills needed to create products with aesthetic integrity (1.9) (FA 3) b. demonstrate an awareness of the importance of art in influencing the quality of everyday life (1.10) (FA 4) a. apply knowledge of varied media and tools to produce a specific visual statement (2.5) (FA 1) b. describe how the formal qualities and subject matter function together to give a work of art its own expressive quality (4.1) (FA 3) a. demonstrate refinement in perception of the means by which visual relationships are expressed (2.2) (FA 3) b. demonstrate mastery of techniques for researching information about art, artists, art events, and art history (1.4) (FA 3) 	<ul style="list-style-type: none"> • Demonstrate the ability to reflect upon and respond to works of art that validates their attitude and prior knowledge. • From a 3-D sculpture of a figurine, list the elements and principles of design. • Use a calligraphy pen to design a poster which entices the viewer to react in a predicted manner. • Discuss how advertising influences our buying habits. • Make a collage that expresses the visual statement, "Fashion," "Beauty" or "Art." • Discuss the expressive qualities of line, direction and type. • Discuss the selected examples of works that reflect figure/ground. • Make a booklet that outlines the procedures for outlining research procedures using the library and the Internet.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> 1. Know processes for posing questions that effectively examine works of art. (FA 3) 2. Know that art works may be classified as representational, nonobjective, or abstract. (FA 3) 3. Know more sophisticated ideas about visual relationships. (FA 3) 4. Know processes for evaluating artists character and aesthetic qualities in works of art, nature, and human-made environments. (FA 3) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> a. explain and defend personal responses to works of art (2.2; 4.1) (FA 3) b. illustrate how responses to artworks may be both positive and negative. (2.3) (FA 3) c. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (2.4; 4.1) (FA 2, 3, 4, 5) d. identify intentions of those creating artworks, explore the implications of various purposes and justify their analyses of purposes in particular works (3.6) (FA 3, 5) <ol style="list-style-type: none"> a. examine artworks for comparison among theme, style, and subject matter (1.10) (FA 2, 3, 4, 5) a. analyze relationships between form, function, and media in works of art (1.6) (FA 2) b. compare and contrast visual and tactile qualities in works of art (1.6) (FA 2) <ol style="list-style-type: none"> a. compare the visual qualities of varied manufactured products (1.6) (FA 2) b. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art (1.7) (FA 3) 	<ul style="list-style-type: none"> • Discuss how different cultures have different concepts of beauty. (such as Ancient Egypt, China, contemporary U.S.) • Develop a list of themes prevalent in African-American art, supported by a related mini-exhibit of reproductions (such as Lawrence, Crite, Ringgold). • After researching a variety of sources, compare different interpretations of a particular theme or period of art (such as Byzantine, Romanesque, Gothic, Classical Renaissance, Baroque, Impressionism, German Expressionism). • Compare purposes of works of art that were created for different patrons (e.g., royalty, the church, wealthy capitalists, the middle class) such as Michelangelo's "Moses" for the tomb of Pope Julius II, the Getty Museum, National Endowment for the Arts. • Develop a panel discussion/presentation on differences/similarities between oriental and western art forms and styles. (such as Ancient Greek and Chinese vase painting, traditional sculpture of India and samples by Henry Moore).

IV.C Visual Arts - Aesthetics

5. Know the nature of human involvement in art as viewers, creators, and participants. (FA 3)
 - a. discuss why people create (2.4) (FA 3)
 - b. identify and discuss visual images used for communication (1.5; 2.4) (FA 2, 5)
 - c. apply media, techniques, and processes with sufficient confidence and sensitivity so that their intentions can be carried out in speaking or writing (2.1; 2.5) (FA1, 3)

(Product/Performance Strand)**Defining Elements**

Materials
Processes
Techniques
Technology
Safety

K-12 Content Overview

In grades K-4, students experiment enthusiastically with art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and media. Primary students develop and expand visual arts knowledge and skills in order to express their ideas creatively.

Young students enjoy a rich choice of media and activities that involve a wide variety of tools, techniques, and processes. These activities involve the process of selecting, arranging, and decision making so that there is developmental sequence of skill development to express ideas and concepts. Students use different media, technology, techniques, and processes to communicate ideas, experiences, and concepts. They learn to make choices that enhance communication of ideas. Their natural inquisitiveness is promoted and they learn the value of perseverance.

The visual arts provide a framework that promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. As students gain related knowledge and skills, they gain in their ability to make applications in the visual arts. In grades 9-12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students grow in their ability to apply knowledge and skills in the visual arts. They create products that reflect their thoughts, actions and add new directions to their widening personal worlds. As a component of the Product/Performance strand, students at the high school level continue to develop skills in use of media, techniques, technology, and processes. They study the structures and functions (elements and principles) of art. Emphasis is placed on skills refinement and creative thinking. Concepts relating to the proper and safe use of tools and materials are continued. For some students, studies of possibilities in art careers and professional fields of work are conducted.

While the visual arts range from the folk arts, drawing, and painting to sculpture and design, from architecture to film and video, any of these media can be used to help students meet the educational goals embodied in the performance standards. For example, any of the visual arts can be used as the basis for creative activity, historical and cultural investigations, or analysis through the standards. The visual arts involve varied tools, technology, techniques, and processes, all of which provide opportunities for working toward the achievement of the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>By the end of grade 4, all students should</p> <ol style="list-style-type: none"> 1. Know that artists create art with a variety of two- and three-dimensional media. (FA 1, 4) 2. Know and use the elements of art. (FA 1, 4) 3. Know and use the principles of art. (FA 1, 4) 4. Know how to demonstrate self-expression and satisfaction. (FA 1, 4) 	<p>By the end of grade 4, all students should be able to</p> <ol style="list-style-type: none"> a. name the media used to create selected works of art (2.3; 2.4) (FA 3) b. use a variety of drawing instruments, painting tools, printmaking materials, clay forming techniques to demonstrate a variety of artistic techniques (2.3; 2.5) (FA 1) a. identify and use varieties of line, shape, and color in works of art (1.6; 2.5; 2.6) (FA 2) b. identify and use geometric and organic shapes (1.6; 2.4; 2.5) (FA 2) c. identify names of the primary, secondary, and tertiary colors and use them in their work (1.6; 2.4; 2.5) (FA 2) a. identify and use repeated lines, shapes, and colors in works of art (repetition) (1.6; 2.4; 2.4) (FA 3) b. identify and use a variety of lines, shapes, and colors in works of art (variety) (1.6; 2.4; 2.5) a. present and discuss successful artistic efforts (1.6; 1.7; 2.4; 2.5; 3.8; 4.8) (FA 1) b. identify and exhibit improvements and artistic growth and express a sense of pride (2.1; 2.3; 2.4; 2.5) (FA 1) 	<ul style="list-style-type: none"> • Create a series of works in any media that addresses a single theme (nature, war, love, etc.) and discuss artists who depicted similar subjects in their works (such as Cassatt, Picasso, Indiana, Durer). • Produce works of art that express and communicate personal ideas, feelings, and beliefs that are exhibited with an accompanying poem, short story, or narrative by the artist. • Create a painting in the style of a representative artist using exaggeration, humor, or “fooling the eye” to depict the subject matter, use of color, or composition that is the artist’s trademark (such as Bingham, Wyeth, Escher, Raphael, Lawrence, Colonial American painting). • Design a logo for an imaginary corporation. Have another student write a critique of the logo, stating aesthetic strengths, workmanship, quality of the presentation (oral and visual), and effective communication of the concept. • Develop a work of art that emphasizes a craft activity (e.g., pottery, basketry, weaving, quilting, such as Martinez, Ringgold, African Kente cloth, Appalachian quilt examples). • Show how an idea evolves from brainstorming, rough draft, draftcopy, work-in-progress, and finished work. • Students assist in the distribution, collection, organization, and maintenance of supplies, tools, and materials.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>5. Know how to take care of their materials and equipment. (FA 1, 4)</p> <p>6. Know that direct observation is a source for ideas. (FA 1, 4)</p> <p>7. Know that art is present in many parts of our community. (FA 1, 4)</p>	<p>a. demonstrate proper use, care, and storage of tools, materials, and equipment (3.8; 4.7) (FA 1)</p> <p>b. demonstrate a positive attitude toward art materials and projects that belong to you or other students (1.5; 2.3; 2.4; 3.6; 4.6) (FA 1)</p> <p>a. observe details and edges or outlines of objects “total picture” (2.1; 2.4)</p> <p>b. observe that light and shade create the illusion of form (2.1; 2.3; 2.4) (FA 1)</p> <p>c. use view-finder techniques to focus on subject matter (2.1; 2.3; 2.4)</p> <p>d. distinguish between positive and negative space in their classroom (2.1; 2.3; 2.4)</p> <p>e. practice points of view: birds’ eye perspective, worms’ eye perspective, etc. (2.1; 2.3; 2.4) (FA 3)</p> <p>a. recognize that there are various opportunities in art related careers (4.8)</p> <p>b. develop a sense of appreciation for the craft tradition and the role of involving community artists who enrich learning (1.6; 1.9; 1.10; 2.4) (FA 5)</p>	<ul style="list-style-type: none"> Students create a “space place” using wood, styrofoam, cardboard.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 8, all students should</i></p> <ol style="list-style-type: none"> 1. Know the elements and principles of design. (FA 1, 4) 2. Know media, methods, and reasons for choices. (FA 1, 4) 3. Know environmental design. (FA, 4) 4. Know career opportunities in the visual arts. (FA 1, 4) 	<p><i>By the end of grade 8, all students should be able to</i></p> <ol style="list-style-type: none"> a. produce works of art incorporating particular subject matter, such as objects, themes, events, ideas, symbols, or allegories (2.1) (FA 3) b. describe how the elements and principles of art are used in a work to make a personal statement (2.4) (FA 2) a. describe the media, tools, techniques, and processes employed in producing particular works of art, and explain the historical advancement that preceded their use (1.9) (FA 3, 4, 5) b. produce two- and three-dimensional works of art with a particular composition, subject matter, expressive quality, or expressive content (2.1) (FA 1) a. demonstrate the ability to use spatial relationships (3.6) (FA 1, 4) b. produce artwork that represents spatial concepts (3.6) (FA 1, 4) a. understand a variety of electronic and mechanical art career opportunities (1.4; 2.6) b. understand that quality art reflects future relationships between artists and their opportunities for employment (2.6) 	<ul style="list-style-type: none"> • Produce two works of art (one two-dimensional and one three-dimensional) that demonstrate conflicting themes. • Produce a line drawing that expresses the emotion peaceful, frightened, or excited. • Produce a linoleum print to illustrate the length of time/effort in producing a single print. Review a video on the offset printing technique and compare/contrast to linoleum print technique. • Produce an Op Art design which causes the viewer to experience the illusion of depth. • Research career opportunities at the library as well as through the Internet. Report criteria for entering the market, salary, opportunities for advancement, etc.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p><i>By the end of grade 12, all students should</i></p> <ol style="list-style-type: none"> Know how to employ two- and three-dimensional processes at a more sophisticated level. (FA 1, 4) Know how to organize the elements and principles of art. (FA 1, 4) 	<p><i>By the end of grade 12, all students should be able to</i></p> <ol style="list-style-type: none"> demonstrate control of art media in a way that emphasizes good craftsmanship (3.2) (FA 1) successfully demonstrate a variety of two-dimensional art techniques (2.5; 3.2; 3.3) (FA 1, 2) successfully demonstrate a variety of three-dimensional art techniques using a variety of additive and subtractive processes to connect / combine materials (2.5; 3.2; 3.3) (FA 1, 2) use a variety of techniques (drawing, computers) that demonstrate the use of lines, shapes, forms, and depict the illusion of depth (space) (2.5; 2.7) (FA 1, 2) demonstrate competency in a printmaking technique. (2.5; 3.2; 3.3) (FA 1, 2) successfully demonstrate a variety of painting techniques (2.5; 3.2; 3.3) (FA 1, 2) produce a graphic design that demonstrates effective use of motifs (2.5; 3.2; 3.3) (FA 1, 2) create effective compositions using specified structures and functions (2.5; 3.2; 3.3) (FA 1, 2) create artworks that use organizational principles and functions to solve specific visual arts problems. (2.2; 2.5; 3.1; 3.2; 3.3) (FA 1, 2) 	<ul style="list-style-type: none"> Draw a still life from observation, incorporating techniques that create an illusion of space/depth (such as 17th century Dutch still life paintings, Cezanne, Harnett). Create a painting in the style of an artist who was active during the first quarter of the 20th century (such as Whistler, Eakins, Braque). Develop and run an edition of a relief print, using a personal, expressionist style (such as Japanese woodcut, Durer, Gauguin). Select materials and application process to be used in creating a collage related to a current reading assignment in an English/communications class (such as Picasso, Matisse, the “DaDa” movement). Produce a functional ceramic piece, incorporating surface decoration based on nonwestern motifs (such as pottery from China, Africa or India). Produce a graphic design that incorporates a repeated pattern (such as United States quilts, Ashanti cloth designs, Peruvian textiles, Navajo pottery). Write a critique of own work, referring to use of basic elements of art and principles of design. Assemble a portfolio that includes process samples from the art course in which currently enrolled. Develop a self-assessment form (rubric) for an elective assignment.

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>3. Know how to employ a wide range of subject matter, symbols, and meaningful images into their artworks. (FA 1, 4)</p> <p>4. Know how the visual arts can be used to reflect their feelings and ideas.</p> <p>5. Know how to employ a higher level of ability to evaluate their own artworks. (FA 1, 4)</p> <p>6. Know the multifaceted interplay of different media, styles, and forms. (FA 1, 4)</p>	<p>a. identify a variety of sources for ideas and demonstrate how these sources help produce new ideas. (3.4; 4.4) (FA 3, 4)</p> <p>a. independently select appropriate materials, tools, and processes to express feelings (1.10; 3.1) (FA 1)</p> <p>b. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity so that their intentions are carried out in their artworks (3.2; 3.3) (FA 1, 2)</p> <p>a. evaluate the effectiveness of artworks in terms of organizational structures and functions. (2.4; 3.4; 3.7) (FA 2, 3)</p> <p>b. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (1.9; 2.4) (FA 2, 3)</p> <p>a. demonstrate, analyze, and explain multiple solutions to an intended outcome (2.1; 2.2) (FA 1, 3)</p> <p>b. conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use (2.5; 3.6) (FA 1, 2)</p> <p>c. effectively prepare artworks for display (2.1; 4.6) (FA 1)</p>	

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
<p>7. Know the techniques and processes used in the creation of their artwork. (FA 1, 4)</p>	<p>a. identify and describe problems encountered in art production and develop/demonstrate solutions (3.1; 4.6) (FA 1)</p>	